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MUSICAL AMERICA

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Orff Opera Given In First Postwar Munich Festival

By VIRGINIA PLEASANTS

Munich

THE revival of the July opera festival in Munich was another milestone on the road to the re-establishment of the prewar schedule of cultural activities in Europe. The scheduling of the 1950 festival was decided upon too late to make the necessary international publicity possible, and the attendance was therefore predominantly local; but the audiences were large and enthusiastic, and there was an unmistakable festival atmosphere.

In the repertoire chosen for this festival, the first since 1939, the traditional works of past festivals combined with a single representation of present trends. All were given in the only opera house Munich now has, the Prinzregenten Theatre. Formerly this theatre was used exclusively for Wagner's works, since it was modelled after the Bayreuth Festspielhaus, in amphitheatre form with sunken and covered orchestra. The charming, baroque Residenz Theatre, formerly used for performances of Mozart's works, and the National Theatre, which used to serve for the larger standard operas, were both destroyed during the war. With the ingenuity that so many postwar European theatres have shown in making square pegs fit in round holes, the Bavarian State Opera now makes the Prinzregenten Theatre serve for everything. Thus in the July festival we had three Wagner works—*Tannhäuser*, *Tristan und Isolde*, and *Die Meistersinger*; three by Richard Strauss—*Der Rosenkavalier*, *Salome*, and *Daphne*; and one by Mozart—*Don Giovanni*. All these were in keeping with repertoires of previous festivals. As a bow to the present there was *Die Bernauerin*, by the contemporary Munich composer Carl Orff.

Four conductors—Hans Knappertsbusch, Eugen Jochum, Georg Solti, and Robert Heger—shared the supervisory duties. The singers were for the most part drawn from the resident company, with guests from Vienna, Berlin, Hamburg, Dresden, and Stuttgart filling out the festival roster. Six operas were staged by George Hartmann, director of the Munich State Opera, while *Die Meistersinger* was staged by Heinz Arnold and *Die Bernauerin* by Hans Schweikart. Sets were also the creative efforts of three men—Helmut Jürgens, Emil Preetorius, and Richard Panzer. The Munich State Opera orchestra, chorus, and ballet completed the list of participants.

There is no way to describe in one word the form of Carl Orff's *Die Bernauerin*, which was given ten performances. In the program it was listed as "ein bayerisches Stueck," that is, "a Bavarian piece." It is a play with accompanying musical effects that are achieved by a small, percussive orchestra and a chorus that sings, chants, hums, and executes involved rhythmic spoken passages with instrumental agility. At no time is there an aria, or anything else of a conventionally operatic character. The main figure, Agnes Bernauerin, once

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MRS. ROOSEVELT AS ORCHESTRA SOLOIST

With Serge Koussevitzky and the Boston Symphony, Mrs. Franklin D. Roosevelt is narrator in Prokofiev's *Peter and the Wolf*, in the Tanglewood on Parade program

Wide World

Brussels Is Host To 24th Festival Of European ISCM

By H. H. STUCKENSCHMIDT

Brussels

BRUSSELS, the most luxurious and most expensive metropolis in Europe since the second World War, was host to the International Society for Contemporary Music in its 24th festival, in June. In Amsterdam in 1948 and again in Palermo last year, differences arose between the delegates from Eastern Europe (Czechoslovakia, to be specific) and the western delegates who represented the prevailing aims of the society—in such matters, for example, as the plan to co-operate with UNESCO. This year the Czech group was missing from the festival, the one Czech composer who sent word described himself as "independent." Of the fifteen nations represented in the seven programs, only one—Poland—belongs officially to the eastern bloc. Yugoslavia, it should be noted, sent two delegates.

This session of the Moscow-oriented nations was not mirrored in the attitude of the Communist Central Bureau in London, which appears to handle political questions in the realm of the arts with characteristic English liberalism. If this had not been the case, Hans Eisler would not have been permitted by London Communist officials to attend the festival as an Austrian representative, or to demonstrate his highly spiced, wholly twelve-tone and "formalistic" *Kammersymphonie*, with its conjurings up of organ-like effects and cinematic visions.

At the same time that the astern nations absented themselves, the North American Section of the ISCM also declined to participate in the festival. As a result, the ISCM became a musical pan-Europe, without the Soviet nations, and without the United States, where most of the classic European-born composers now live.

The question of the generations constituted a second problem. Today the members of the musical *avant garde* are chiefly composers between forty and sixty; the younger composers, in large measure, are conservative in their tendencies. Of the 29 composers whose music was presented during the Brussels festival, only four are under thirty. Three are between thirty and 35, and five between 35 and forty. Above this age-level, four are between forty and 45, seven between 45 and fifty, and four between fifty and 55. One female composer refused to give her age, and one composer included in the programs—Anton von Webern—is dead. More than half of the *avant-garde* composers, in other words, are members of the older generation. Matters were different in 1923, when the twenty-to-thirty-year-old group were prominent.

The festival was persuasive from the very beginning, thanks to the exceptionally high quality of its offerings. For this happy outcome the credit was shared by the Belgian Section of the ISCM, of which André Souris is president and Robert Wangermée secretary, and the Brussels Radio—the Institut National de Radiodiffusion (INR)—whose musical destiny has for some years been in the

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Aix Festival Offers Notable Music In Ideal Surroundings

By EDMUND PENDLETON

Aix-en-Provence

THE International Music Festival at Aix-en-Provence this year lasted a week longer than last year's. This fact is but one of the indications that the annual festival has taken hold in this beautiful Provencal town.

The town itself is ideally situated for a summer music festival. The weather can be counted upon to such an extent that Roger Bigonnet, general director, and Gabriel Dussurget, artistic director, scheduled without hesitation all the opera and concert performances to be held in the open-air theatre built in the courtyard of the former Palace of the Archbishop and in the Campra Gardens. A city of historical vestiges, of fountains playing in old courts, of carved portals and sun-baked houses ornamented with iron balconies, of great platanes joining branches above broad avenues, a city of art and letters, home of Campra and Cézanne, center of touristic excursions, Aix is now acquiring new fame through music.

Along with the visiting elite, who form the backbone of the festival, the local population, hitherto not particularly musical, is entering into the spirit of the undertaking. Among the musical motifs employed in shop windows could be seen a ham in the shape of a violin, with strings of lard; powder puffs playing on a stave of ribbons; and miniature operatic scenes represented in patisserie.

By presenting music of many periods and of various tendencies, the festival achieved an equilibrium based on variety. Scores rarely heard, such as *Il Giustino*, one of Vivaldi's fifty-odd unpublished operas; Monteverdi's *Orfeo*; and works of burning actuality such as Olivier Messiaen's *Turangalila-Symphony* give an idea of the scope of the coverage. In the center of this panorama of musical history, and forming the keystone to the festival programs, was Mozart.

Così Fan Tutte was performed with

chamber-music perfection under the direction of Hans Rosbaud. The vocal ensembles were beautifully balanced and phrased, with the conservatory orchestra contributing an exact and sensitive support. A cast so excellent individually, and homogeneous collectively, is rare. Suzanne Danco, of La Scala in Milan, whose ethereal voice and musically singing is well adapted to Mozart, was at her best in the role of Fiordiligi. Emmy Loose, of the Vienna State Opera, remained unequalled as Despina; and Eugenia Zareska, of La Scala in Milan, was an excellent Dorabella, although her diction could have been slightly clearer. Léopold Simoneau, the recent discovery of the Paris Opéra, sang exquisitely as Ferrando; Marcello Cortis, of La Scala in Milan, made a perfect Don Alfonso, and Renato Capecchi, also of La Scala, displayed his powers as a comedian in the role of Guglielmo.

Don Giovanni was likewise produced with the utmost care and in a faultless style under the same conductor. One slight reservation could be made: a little more dramatic intensity would not have been amiss. Renato Capecchi gave the full measure of his talent in the title role, both as a singer and as an actor. Suzanne Danco sang Elvira with a voice of crystalline purity and consummate vocal science. The character of her voice, however, seemed better adapted to her role in *Così Fan Tutte*. Carla Castellani, as Donna Anna, gave evidence of her great experience, although she seemed to be suffering from fatigue. Emmy Loose, inimitable as Zerlina; Marcello Cortis, an able Leporello; Léopold Simoneau, a Don Ottavio of exquisite charm; Raphael Arie, a Commendatore of noble voice and bearing; and Eraldo Coda, excellent as Masetto, completed a cast of unusual quality.

Concerts during the first week included a French symphony program in which Grant Johannesen played Darius Milhaud's *Carnaval*

(Continued on page 4)

Fall Season At City Center Lists Wagner Opera

The New York City Opera Company will include in its 1950 fall season one work new to the company, Wagner's *Die Meistersinger*, and two revivals, Gounod's *Faust* and Verdi's *Aida*. The season will open at the City Center on Sept. 21 with a performance of Puccini's *Turandot*, which was added to the repertoire last spring.

Die Meistersinger is the second Wagner opera to be produced by this company—The Flying Dutchman was given in April, 1945—and is announced by Laszlo Halasz, artistic director, as the first step in a plan to broaden the company's German section. In conjunction with this move, Friedrich Schorr has joined the company as special advisor to the German wing. The noted baritone, who retired from the Metropolitan Opera Company in 1943 and is remembered for his distinguished portrayal of the role of Hans Sachs, will assist in the new production of *Die Meistersinger*.

For the *Faust* revival, Vladimir Rosing will provide new staging and Jean Morel will conduct. John S. White will stage *Aida*, and Mr. Halasz will conduct it. The remaining operas to be given during the season are *La Bohème*, *Madama Butterfly*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, *Don Giovanni*, *The Marriage of Figaro*, *The Love for Three Oranges*, *Der Rosenkavalier*, *The Tales of Hoffmann*, and *La Traviata*.

Newcomers to the company include Rose Bampton, soprano; Bette Werminne, mezzo-soprano; David Lloyd, John Drury, and Fernando Bandera, tenors; Raimundo Torres, baritone; Eduard de Decker, bass-baritone; and Rafael Arie, bass.

Miss Bampton, who has been with the Metropolitan Opera Company for several seasons, will appear as the Marschallin in *Der Rosenkavalier*, a role she has never sung in this country. Miss Werminne, an American protégée of Karen Branzell, sang last season with the Royal Opera in Stockholm.

Mr. Lloyd has been heard frequently with the Boston Symphony and other major orchestras and with several opera companies. At the 1949 Berkshire Festival, he sang the title role in the American premiere of Benjamin Britten's opera *Albert Herring*. With the New York company the young American tenor will appear in *Die Meistersinger*, *The Love for Three Oranges*, and *Der Rosenkavalier*. Mr. Drury has sung leading roles in opera productions at the Juilliard School of Music.

Mr. Arie was born in Bulgaria and is now a citizen of Israel. He has sung at La Scala in Milan, and his repertoire includes the roles of Leporello, Timur, Mephistopheles, Colline, and Ramfis—roles which he will probably sing at the City Center. Mr. Bandera is from Italy, Mr. Torres from Spain, and Mr. De Decker from the Netherlands.

Four singers will return to the company after the absence of a season or more—Joseph Laderoute, tenor; Emile Renan, bass-baritone; and Norman Scott and Oscar Natzka, basses.

Modena Observes Birth of Orazio Vecchi

MODENA, ITALY. — The four hundredth anniversary of the birth of Orazio Vecchi, noted madrigal composer, was observed here last June with a day's program of ceremonies and musical performances. The composer's *Amfiparnaso*, a kind of musical comedy in which dialogue and madrigals are alternated, and a part of *Le Veglie di Siena*, an opera, were performed.



At Aix-en-Provence, Mozart's *Don Giovanni* was presented with settings and costumes by A.-M. Cassandre and stage direction by Jean Meyer. Hans Rosbaud was the conductor. The principals in this scene are Marcello Cortis (Leporello), Eraldo Coda (Masetto), Emmy Loose (Zerlina), and Renato Capecchi (Don Giovanni)

Aix-en-Provence

(Continued from page 3)

d'Aix; a chamber-music evening given at the lovely Lourmarin Chateau by Ventsislav Yankoff, pianist, and the J. P. Rampal Woodwind Quintet; concertos by Bach, Mozart, and Beethoven, played by Wilhelm Kempf with the Conservatory Orchestra, Ernest Bour conducting; a concert of forgotten music by Haydn, Graun, Purcell, Bach, and Monteverdi, directed by Nadia Boulanger; and organ and choral music played by André Marchal and sung by the Strasbourg Cathedral Choir.

Charles Munch, at the head of the Orchestre National, opened the second week with a concert of contemporary French music that included Daniel-Lesur's *Andrea del Sarto* and the first European performance of Francis Poulenc's recent *Piano Concerto*. Lesur's symphonic poem evokes, in an expressive, dramatic language, the character of the hero portrayed by Alfred de Musset in his play of the same title. Emotive and romantic in feeling, if not in style, this work reveals a side to the composer's talent that is opposite to his finely and formally wrought *Passacaglia* but is every bit as worthy.

Poulenc's concerto was well received by the fashionable audience that graced the first night of the Orchestre National, but not so well by most of the critics. In spite of the intended roguish humor, the composer's harmonic language seemed banal, his form feeble, and the whole work poor parlor-play alongside Debussy's *Ibéria* and Ravel's *Shéhérazade*, which was sung delicately by Miss Danco.

Olivier Messiaen's *Turangalila-Symphony*, played the following night with Roger Désormière conducting, split the audience in two, with the majority on the side of the discontented. The dominating use of the ondes martenot, the flashy orchestration, the syncopated rhythms reminiscent of slick symphonic jazz, the juxtaposition of repeated themes, and the arid research in percussion exasperated some listeners who were then happy to proclaim the symphony as fit only for a cinema organ. The composer's choice of colors might well encourage such a superficial judgment. But underneath the extravagances lies a strong structure, difficulties that have their legitimacy and that lead somewhere, and not a little inventive composing. Development, hitherto

rare in Messiaen's work, is found in the eighth movement and in the sonata-like finale. To enjoy *Turangalila*, one should not be too concerned with what other music it sounds like (there is bad company just around the corner) but be in sympathy with the composer's aesthetic principles and ready to accept the combination of naive faith and scientific research.

AN Antonio Vivaldi program given by the Coro Polifonico dell'Accademia Santa Cecilia of Rome with the conservatory orchestra, under the direction of Fernando Previtali, brought to light charming excerpts from his unpublished opera *Il Giustino*, transcribed by Iris Panzani. The libretto, written by Niccolò Berengani, calls for the kind of spectacular display popular in the eighteenth century, with changes of scenery, sea-monsters, and cataclysms. It recounts the sixteenth-century rivalry between Emperor Anastasio and Vitaliano, tyrant of Asia Minor, for Ariana. *Giustino*, a peasant who through his heroism becomes a general and finally emperor, unmasks the traitor Amanzio, wins the hand of Ariana's sister, discovers his kinship with Vitaliano, and brings about a happy ending for all except the villain. From the delightful arias and duets, sung by Suzanne Danco, Pierette Alarie, Léopold Simoneau, Renato Capecchi, and Marcello Cortis, it would be difficult to imagine the violence of the action.

After a concerto grosso in Vivaldi's most brilliant manner, his magnificent *Gloria*, for chorus, chamber orchestra, soprano, and contralto, revealed rich architectural writing and a deeper side to the composer's nature. Luisa Ribacchi, the contralto soloist, proved to have a full and beautiful voice, good vocal technique, youth, and pulchritude. The chorus of eighteen women and as many men had been well prepared by Bonaventura Somma.

An evening of bel canto in the lantern-lighted Campra Gardens, watched over by the cathedral tower, grouped excerpts from operas by Bellini, Rossini, Verdi, and Donizetti, sung in authentic style by Carla Castellani, Luisa Ribacchi, Miss Alarie, Raphael Arie, Mr. Capecchi, Mr. Simoneau, and the Coro Polifonico. In this age of heavy dissonance and intellectual superstructure, the unencumbered expression of the human voice heard in the sylvan setting was exceedingly pleasant and reposeful.

One of the distinguishing features

of the festival was the concert performance of Monteverdi's *Orfeo*, usually recognized as the first Italian opera. Monteverdi's dramatic genius is nowhere more evident than in his remarkable recitatives, expressing the entire scale of human emotion; in his instrumental coloring; and in the continuous musical flow that found favor two and a half centuries later with Wagner. The soloists were Miss Danco, Miss Ribacchi, Mr. Capecchi, Mr. Arie, Mr. Cortis, and the American tenor Charles Holland. Ernest Bour conducted.

The Coro Polifonico under the direction of its leader, Maestro Somma, sang Palestrina's *Missa Brevis* and Ildebrando Pizzetti's *Requiem Mass* in excellent a cappella style at a concert of sacred music given in the Saint-Sauveur Cathedral. The sonority of the choir blended more easily under the high arches than in the open air, yet the voice-leading was clear and expressive, and the phrasing, balance and discipline all that could be desired.

In a Bach-Bartók concert, conducted by Mr. Bour, Johanna Martzy, a young violinist possessing a rich tone, fine technique, assurance, and style, registered a brilliant success in Bach's *Violin Concerto in E major* and in Bartók's *First Rhapsody for Violin and Orchestra*. Bach's *Suite in E minor*, with the excellent flutist Lucien Lavallotte as soloist, and Bartók's powerful and original *Divertimento for Strings* completed the program.

In the final Mozart concert Hans Rosbaud was an inspired leader who won the fullest respect and admiration of his players. In a program that included a serenade for strings and two horns; the C major *Piano Concerto, K. 467*, with Monique Haas at the keyboard; the *Clarinet Concerto*, with Ulysse Décluse as soloist; and the *Symphony in E flat major* Mr. Rosbaud obtained an execution of a delicacy, grace, and power that harmonized perfectly with the starlit ceiling of the open air theatre.

Festival of Britain Scheduled for 1951

LONDON.—Music will play a major role in the Festival of Britain, which will be held throughout the British Isles in the summer of 1951. London will be the center of activities, and a Royal Festival Hall is being erected on the south bank of the Thames to house many of the musical events. May and June have been set aside for the London festival season of the arts. Music festivals in other cities will last from one to three weeks, some of the dates necessarily overlapping. These places are Aberdeen, Aldeburgh, Bath, Belfast, Bournemouth, Brighton, Canterbury, Cardiff, Cheltenham, Dumfries, Edinburgh, Inverness, Liverpool, Llangollen, Llanrwst, Norwich, Oxford, Perth, St. David's Cathedral on the Pembrokeshire peninsula, Swansea, and Worcester.

The Arts Council of Great Britain has commissioned several works for the festival: an overture or short symphonic poem by Sir Arnold Bax, a festival march by William Alwyn, a piano concerto by Alan Rawsthorne, a setting of the *Te Deum* by Edmund Rubbra, a cantata for male chorus and brass band by Thomas Wood, a setting by Sir George Dyson of a new Cecil Day Lewis poem, and a full-length work by Arthur Bliss.

New York City Ballet Gives Premiere in London

LONDON.—In the next to the last program of its London season, the New York City Ballet gave the first performance of *The Witch*, a one-act work, choreographed by John Cranko to Ravel's *Piano Concerto*, for the left hand. Melissa Hayden and Francisco Moncion danced the twenty-minute story, which tells of a bewitched girl in a haunted forest.

High Quality Of Tanglewood Maintained By Koussevitzky

By CECIL SMITH

Lenox, Mass.

WITH a full moon suffusing the Tanglewood lawns with a soft light and turning the view across the Stockbridge Bowl and lake into a dream world, the major phase of the 1950 Berkshire Festival began on July 27, with Serge Koussevitzky conducting the full complement of the Boston Symphony in the Music Shed for the first time since his retirement as its music director a year ago. In the earlier concerts of the festival, devoted entirely to music by Bach and Mozart and given in the Theatre-Concert Hall, less than half the members of the orchestra had participated. The program was the first of five Music Shed concerts allotted to Mr. Koussevitzky in this summer's schedule. The other five were divided among Leonard Bernstein and Victor de Sabata (a newcomer to Tanglewood), each of whom conducted two, and Eleazar de Carvalho, who conducted one.

Mr. Koussevitzky's opening Music Shed program consisted of Beethoven's Third Symphony, and Sibelius' Second Symphony, both of which he has conducted often and well in the past. The resilience and abundant energy he had shown ever since his return from a world guest-conducting tour did not desert him. He dealt with both symphonies in expansive fashion, scaling their sonorities to the demands of outdoor performance without failing to demand also the balance and nuance the orchestra was accustomed to achieve when he was its year-round director. The Eroica Symphony remained on a lofty plane of musical thought throughout, for Mr. Koussevitzky enabled the music to make all its points with the utmost force and drama, yet disdained any effects that might cheapen it. If the Sibelius symphony scaled decidedly lesser heights, this was the fault of the second-class, albeit shrewdly conceived, score, in which elocution, in large part, takes the place of insight and simplicity of feeling.

THE only disharmonious note of the occasion was sounded in advance of the concert by Mr. Koussevitzky's disapproval of a plan to show the motion picture of Tanglewood activities—made last summer under the auspices of the State Department—as a pendant to the musical program. When he heard of the arrangement, the conductor protested to Henry B. Cabot, president of the board of trustees of the Boston Symphony, maintaining that he wished to keep Tanglewood a place from which the audience would take away memories of music and not of moving pictures. Mr. Cabot, whose board had suffered an earlier disagreement with Mr. Koussevitzky when he objected to the engagement of Victor de Sabata without his knowledge, this time deferred instantly to the conductor's wishes, and cancelled the scheduled showing. The plan, it was explained, had been devised in the hope of relieving traffic congestion after the concert by tempting a part of the audience to stay on long enough to see the film. As matters worked out, the traffic moved faster than in past summers, thanks to a newly co-ordinated system worked out by the Lenox police and the Massachusetts state police—even though the attendance of 8,800 was larger than on any previous opening night at the Music Shed.

Mr. Koussevitzky was again in command on July 29, conducting Bruckner's monumental Seventh Symphony in the first half of the evening and giving the post-intermission period over to works by Debussy—the two

nocturnes, Clouds and Festivals; and the three symphonic sketches, La Mer. Almost an hour in length, the Bruckner symphony demanded exceptional concentration and an unbroken span of attention, which the audience seemed glad to give to a work and a performance of such lofty intention. It would be stretching the truth to call Mr. Koussevitzky an ideal Bruckner interpreter, since some of his tempos were on the hurried side and much of his phrasing lacked the resilient rubato that is implied by the Viennese character of the melodic lines. But the orchestra played with splendor and dignity, and the presentation of the work was suffused with an impressive solemnity. The Debussy pieces, familiar items in Mr. Koussevitzky's repertoire, were set forth with his characteristic clarity and distinguished taste. A threat of rain before the concert, which kept the attendance somewhat smaller than is usual on fair Saturday evenings, developed into a mild sprinkle toward the end of the first movement of the symphony. At the end of the concert, however, the members of the audience were able to reach the parking areas without getting wet.

LEONARD Bernstein's two concerts at Tanglewood took place within a fortnight he was able to whittle out of his commitments to the Israel Philharmonic, the direction of which he and Mr. Koussevitzky will share when the orchestra makes its first American tour next winter. Three American works shared the first of his programs with Brahms' Fourth Symphony—a work new to the young conductor's constantly growing repertoire.

A tireless advocate of the music of his American contemporaries and a wise judge of artistic quality, Mr. Bernstein chose on this occasion to call attention to the well-founded claims of Harold Shapero, David Diamond, and Lukas Foss. The Adagio movement from Shapero's Symphony for Classical Orchestra once again proved to be a personal, and even an impassioned, utterance; and the orchestra's urgent delivery of its long, ardent melodies added to the conviction of a score that had been somewhat lackadaisically played in New York last winter, when Mr. Bernstein presented it with the Philharmonic-Symphony. The composer's deep admiration for Stravinsky is evident in the construction of the harmonies, the development of formal continuity through the "additive" process of thematic extension and transformation, and the choice of some of the instrumental timbres. But Shapero has perhaps moved farthest of any of the young Stravinskys toward the attainment of a vocabulary of his own, and the essentially romantic fervor of his musical thought in no way resembles Stravinsky's cool, concise mental process.

Diamond's Timon of Athens, A Symphonic Portrait (After Shakespeare), commissioned by the Louisville Philharmonic and first played by that orchestra, under Robert Whitney, on Feb. 1, 1950, received its first East Coast performance. The Shakespeare dramas hold a special fascination for Diamond. In 1944 he wrote incidental music for Margaret Webster's production of The Tempest, and in 1949, at the behest of the Little Orchestra Society, the suite Romeo and Juliet.

BOTH earlier scores are among Diamond's best works, but Timon of Athens is finer than either, and shows a mastery of psychological delineation few American composers can rival. The "psycho-orchestral study," as he terms it, derives its



Howard S. Babbitt

FRENCH GUESTS OF TANGLEWOOD

Jacques Ibert and his wife spent July and early August at the Berkshire Music Center, where the French composer was guest instructor in musical composition. The opera department gave the American premiere of his opera *Le Roi d'Yvetot*

form from the duality of Timon, whom he sees as "a munificent man whose false generosity betrays him." The two "formal poles of the music are established by the extremes of Timon's behavior—"his generous, noble, altruistic state; and his mad, cursing, distraught and finally subjective and resigned madness." In structure, the work follows the course of the tragic action—start, rise, height, change, and close.

Quite apart from its superb technical sureness, the score of Timon of Athens is remarkable for its genuineness. The noble side of Timon's nature is revealed in music that itself deserves to be called noble, for its utterance is spacious, dignified, and devoid of bombast. Timon's madness is conveyed through states of tension and distortion intrinsic to the music itself; none of the theatrical trappings of ordinary musical dementia would be germane to so true and unforced a depiction of character. The close of the work, in which a consonant chord is quietly disturbed by a single dissonant tremolando note in the violins, is a chilling evocation of a horror too deep to be fully described.

This superb new work was followed by another of outstanding merit, although not quite so new—Foss' The Song of Songs. Ellabelle Davis, soprano, sang the text, drawn from The Song of Solomon, as she had when the cantata was given its premiere in Boston in the 1947-48 season. The Song of Songs is an uneven achievement, but at its best it rises to great intensity; and like Diamond's Timon of Athens it is remarkable for its disregard of the musical clichés with which its subject matter has often been encrusted. The four sections follow a mounting curve of eloquence and passion, and, barring a rather hackneyed orchestral interlude between the third and fourth parts, the continuity is complete and compelling. Miss Davis sang with ease and great beauty of tone, and with selfless absorption in the music and the text.

Mr. Bernstein's service to American music in giving currency to such valuable works and in conducting them superbly deserves the unending praise of composers and audiences alike. The strongest and most winning qualities of his musicianship are brought to the fore by such an undertaking,

which—since he is a composer himself—he knows to be one of the most significant functions of a conductor. If Brahms' Fourth Symphony showed him as a virtuoso conductor out to make a killing by turning the spacious music into something resembling Wagner's Rienzi Overture, he can be forgiven. He is a musician of our own day, for whom the Brahms symphonies are the tools of a commercialized craft, whereas the music of 1950 is alive, vital, and too real to be tampered with.

TWO programs conducted by Victor de Sabata on Aug. 3 and 5 constituted the first appearances at Tanglewood of a conductor not connected with the Berkshire Music Center. Of the other conductors who have shared Berkshire Festival assignments with Mr. Koussevitzky in the past, Leonard Bernstein and Eleazar de Carvalho are alumni of his conducting class, while Robert Shaw and Hugh Ross have been choral directors of the school. In June, Mr. Koussevitzky expressed a double objection to the Boston Symphony management's engagement of the Italian conductor: Mr. De Sabata has had no connection with the Tanglewood enterprise; and, unlike all the rest of Mr. Koussevitzky's colleagues in the festival, he is not an American. But by the time Mr. De Sabata's debut was imminent Mr. Koussevitzky decided to bury the hatchet, and the two men embraced one another warmly, in the presence of George Judd, the Boston Symphony manager. This observance of the amenities did not amount to a diplomatic retreat for Mr. Koussevitzky, however, for he had previously disclaimed responsibility for the overall musical policy of the festival when he insisted upon being listed in the program as conductor rather than as music director, the title he has always held until now.

Of Mr. De Sabata's first program, on Aug. 3, I have no first-hand comment to offer, since I was not present. He was warmly received in a program of scattered tidbits—Brahms' Academic Festival Overture, Schubert's Unfinished Symphony, Respighi's Pines of Rome, Morton Gould's Spirituals, and the Prelude and Love-Death from Wagner's (Continued on page 9)

Annual Survey Of Orchestral Repertoire

By ROBERT SABIN

WHATEVER shortages the United States may be suffering from at the present time, it has no lack of composers or of music; and an amazing quantity and variety of music is being played. MUSICAL AMERICA's annual survey of the repertoire of 26 leading American orchestras for the 1949-50 season reveals that they performed no fewer than 1,032 works by 336 composers. Of these, 190 works were by Americans. Of the 336 composers represented 112 were Americans, a surprisingly high proportion. Furthermore, 77 works amounting to 7 per cent of the total repertoire, were performed for the first time in this country.

Hearteningly large portions of the programs were devoted to music by living composers or composers of our own time recently dead. It must be admitted that the great majority of total performances was absorbed by standard classics, as a glance at the accompanying tables will reveal. More works by the classic and romantic masters of the past were played. Nevertheless, the statistics reveal a steadily increasing recognition of the claims of living music and of American music. Eighteen per cent of all the works performed, were American. The 26 orchestras gave 3,766 performances of the 1,032 works, and 416 of these performances were of American music.

BEFORE dealing with further percentages, I should address a word of warning to the reader who does not realize how carefully such statistics must be interpreted to avoid unfair conclusions. An orchestra with a repertoire of twenty works will naturally boast a higher percentage of American works, even if it plays only three, than an orchestra with a repertoire of 150 works that plays five times as many. In certain cases, notably that of the Rochester Philharmonic, the low percentage of American works does not indicate a neglect of native music in the community but merely a special situation. This orchestra does not participate in the annual festivals of American music in Rochester, which, under the leadership of Howard Hanson, have provided the city with a plenitude of American music for a quarter of a century. The Rochester Philharmonic includes much less American music on its subscription series than it probably would if its subscribers did not have ample opportunity to hear this music in other concerts. Orchestras that are led by guest conductors, as the Chicago Symphony was during the 1949-50 season, are likely to perform far less American music, and modern music in general, than they otherwise might. A guest conductor,

AMERICAN

Gershwin	.....*4, 46
Copland	.....11, 42
Barber	.....8, 36
Thomson	.....5, 34
Gould	.....7, 20
Schuman	.....7, 18
Thompson	.....3, 17
Creston	.....3, 14
Diamond	.....3, 14
Bennett	.....5, 12
Bernstein	.....1, 10
Dello Joio	.....2, 10
Ward	.....3, 10
Hanson	.....3, 8
Piston	.....3, 8
Antheil	.....2, 8
Anderson	.....4, 7
Harris	.....3, 7
Foss	.....2, 6

FOREIGN (Standard)

Beethoven	.....26, 286
Mozart	.....51, 269
Tchaikovsky	.....22, 229
Brahms	.....20, 217
Wagner	.....15, 198
Bach	.....60, 168
Strauss	.....18, 140
Berlioz	.....10, 70
Debussy	.....10, 61
Haydn	.....16, 59
Dvorak	.....9, 55
Ravel	.....14, 50
Weber	.....6, 48
Mendelssohn	.....11, 46
Handel	.....18, 44
Franck	.....5, 43
Schubert	.....9, 41
Rachmaninoff	.....8, 41
Mahler	.....11, 38

FOREIGN (Modern)

Sibelius	.....15, 45
Prokofiev	.....12, 44
Hindemith	.....10, 42
Britten	.....8, 38
Vaughan Williams	.....11, 34
Bartók	.....10, 32
Stravinsky	.....11, 29
Schönberg	.....5, 23
Shostakovich	.....6, 20
Khachaturian	.....5, 16
Villa-Lobos	.....5, 15
Poulenc	.....4, 15
Honegger	.....6, 14
Bloch	.....6, 12

*The first figure indicates the number of different works played by the 26 orchestras included in the survey, the second figure the total performances of works by the composer.

especially if he is a European with only a limited repertoire of American works, will usually fall back on sure-fire standard works for a brief appearance, rather than labor over new scores with an orchestra that is not used to his methods.

To Bernard Herrmann and the CBS Symphony, Walter Hendl and the Dallas Symphony, and Victor Alessandro and the Oklahoma Symphony goes credit for the highest percentages of American music. The CBS Symphony devoted 22 per cent of its repertoire to native works; the Dallas Symphony followed closely with 21 per cent, and the Oklahoma Symphony with twenty per cent. Other orchestras with high percentages were the Cleveland Orchestra, with 18 per cent; the Louisville Orchestra, with 17 per cent; the Indianapolis Symphony, with 15 per cent; the Erie Philharmonic, with 14 per cent; and the New York Philharmonic-Symphony, with 12 per cent. The Louisville Orchestra deserves a special accolade for its policy of spending money to commission new works by contemporary composers instead of to import expensive soloists. It extended this policy to the modern dance this year, by commissioning William Schuman and Martha Graham to collaborate on a work, *Judith*, for solo dancer and orchestra, which was a triumphant success when it was performed by Miss Graham and the orchestra, under Robert Whitney, on Jan. 4 and 5.

THE four most-performed American composers remain the same as in last year's survey—George Gershwin, Aaron Copland, Samuel Barber, and Virgil Thomson—although this year their rankings have changed.

Here again the reader should be reminded that this survey does not pretend to be exhaustive. The 26 orchestras have been carefully chosen to include most of the major cities of the nation, and to give a representative cross-section of both large and small repertoires and seasons. But other orchestras have played works not included in the survey, and the relative positions of composers on the lists might be affected by the omission of these orchestras this year. The Buffalo Philharmonic, the Kansas City Philharmonic, the Portland Symphony, the Phoenix Symphony, the Utah Symphony, and the Toronto Symphony, to mention only orchestras that have figured in previous surveys, are not included this time, for lack of the data these orchestras have been willing to provide in other years. The relative reliability of the survey, however, is demonstrated by the fact that although different orchestras are included the figures prove up each year with considerable uniformity.

Gershwin remains the most generally popular and the most performed of American composers. Although only four of his works—the *Rhapsody in Blue*, the *Piano Concerto in F*, *An American in Paris*, and the *Suite from Porgy and Bess*—were played by the 26 orchestras, they were played more often and by more orchestras than the eleven works by Aaron Copland or the eight works by Samuel Barber, his nearest competitors on the list. Morton Gould, William Schuman, Randall Thompson, Paul Creston, David Diamond, Robert Russell Bennett, Leonard Bernstein, Norman Dello Joio, and Robert Ward also ranked high on the American list. A comparison of the American list with that of living foreign

composers reveals that native composers, on the whole, fared well. There is still a great need, however, for more frequent performances of American music, and especially for repeat performances. It takes time and persistent missionary work on the part of conductors to establish even a potentially popular contemporary piece in the affections of the public.

STAGE and film music wins a place for itself more rapidly than music that is played only in concerts. Thus, Virgil Thomson's sound-track music for *The Plough That Broke the Plains* and for *Louisiana Story* and Aaron Copland's score for *Martha Graham's* modern-dance work *Appalachian Spring* have taken a lead in frequency of performance among their compositions. An anniversary, a death, or sudden prominence in the news also seems to produce a marked increase in the number of performances a composer's works receive. The 200th anniversary of the death of Johann Sebastian Bach fell on July 28, 1950. During the 1949-50 season the 26 orchestras gave 168 performances of 60 works by Bach, a striking gain over previous years. The repercussions of Richard Strauss' death in 1949 are also noticeable in the repertoire. Eighteen of his works received 140 performances. Jan Sibelius, whose home life and fondness for cigars figured prominently in American news and feature stories this year, jumped to first place on the list of living composers, with 45 performances of 15 works.

Certain conductors have remained staunch champions of their favorite composers. Whenever Bruno Walter tours as a guest conductor, the Mah-

(Continued on page 28)

New American Works

Aliferis, James: *Minnesota 1849—A Fantasy*
Almand, Claude: *Piano Concerto*
Antheil, George: *Tom Sawyer*; *Overture*
Balendonek, Armand: *Metropolis*
Barrymore, Lionel: *Fugue Fantasia*
Bennett, Robert Russell: *A Tribute to James Whitcomb Riley* (with Hoagy Carmichael, Paul Creston, Morton Gould, Fabien Sevitzky, and Deems Taylor); *Overture to The Mississippi*; *Concert Variations on a Crooner's Theme for Violin and Orchestra*
Bergsma, William: *Symphony No. 1*
Beverdort, Thomas, Jr.: *Concerto Grosso*
Brand, Max: *The Wonderful One Hoss Shay*
Carmichael, Hoagy: *Brown County Autumn*
Carpenter, John Alden: *Carmel Concerto*
Carter, Elliott: *Holiday Overture*
Cheslock, Louis: *Rhapsody in Red and White*
DeLamar, Eric: *Cluny, Dialogue for Viola and Orchestra*; *Concerto for Organ and Orchestra*
Dello Joio, Norman: *Serenade for Orchestra*
Diamond, David: *The Enormous Room*
Timon of Athens, A Symphonic Portrait after Shakespeare

Dubensky, Arcady: *Concerto Grosso for Three Solo Trombones, Tuba, and Orchestra*
Foss, Lukas: *Song of Anquish*
Heller, James G.: *Rhapsody for Orchestra*
Hicks, George Raymond: *The Enchanted Isle*
Hurst, George: *Rounds*
Kleinsinger, George: *Adventures of a Zoo*
McDonald, Earl: *Children's Symphony*
Mennin, Peter: *Symphony No. 5*
Meyers, Enerson: *Concertino for Piano and Orchestra*
Morris, Harold: *Suite for Strings, No. 2*
Schreiber, Frederick: *Sinfonietta in G major*
Schuman, William: *Violin Concerto*; *Judith*; *Newsreel*
Shulman, Alan: *Cello Concerto*
Siegmeister, Elie: *Suite, From My Window*
Steiner, Alexander: *The Nightingale and the Rose*
Thompson, Randall: *Symphony No. 3, A minor*
Thomson, Virgil: *Cello Concerto*; *Suite from The Mother of Us All*
Wagnear, Bernard: *Symphony No. 4*
Wagner, Joseph: *Northern Saga, A Landscape for Orchestra*

Other New Works

Arnell, Richard: *Prelude, Black Mountain*
Aubert, Louis: *Offrande*
Avshalomoff, Aaron: *Symphony No. 2*
Barraud, Henry: *Overture for Numance*
Bartok, Bela: *Viola Concerto*
Bloch, Ernest: *Concerto Symphonique for Piano and Orchestra*
Chaves, Carlos: *Tocatta for Percussion Instruments*; *Concerto for Four Horns and Orchestra*
Dohnanyi, Ernst von: *Waltz Suite*
Duraffé, Maurice: *Two Dances*
Gretchaninoff, Alexandre: *Suite from Dzhynya Nikitich*
Hindemith, Paul: *Sinfonietta in E*
Ivanoff-Radkevich: *Russian Overture*
Jolivet, Andre: *Concerto for Oude Martenot and Orchestra*
Krenek, Ernst: *Piano Concerto No. 3*
Liebermann, Rolf: *Suite on Swiss Folk Melodies*
Mahler, Gustav: *Symphony No. 10 (Unfinished)*
Martini, Bohuslav: *Piano Concerto No. 3*

Messiaen, Olivier: *Turangalila Symphony*; *Trois Petites Liturgies de la Présence Divine*
Miskovsky, Nicolas: *Slavic Rhapsody*
Milhaud, Darius: *Piano Concerto No. 4*
Porriño, Ennio: *Symphonic Poem, Sardegna*
Poulenc, Francis: *Piano Concerto*; *Sinfonietta*
Rathaus, Karol: *Salisbury Cove*
Revueltas, Silvestre: *Sensemayá*
Rieti, Vittorio: *Piano Concerto No. 1*
Rosenberg, Hilding: *Suite for Orpheus in Town*
Rosenthal, Manuel: *Magie Manhattan*
Saverud, Harald: *Canto Rivoltoso*
Schimmerling, H. A.: *Tocatta and Chromatic Fugue*
Schönberg, Arnold: *A Survivor from Warsaw*
Strauss, Richard: *Duetto Concertina for Clarinet, Bassoon, String Orchestra and Harp*
Stravinsky, Mass for Male Chorus and Ten Wind Instruments
Tansman, Alexandre: *Ricercari*
Vaughan Williams, Ralph: *Concerto for Two Pianos and Orchestra*
Villa-Lobos, Heitor: *Symphony No. 7 (The Peace Odyssey)*

Annual Dance Festival At New London

New London, Conn.

THE third annual American Dance Festival, held in Palmer Auditorium on the spacious and almost Elysian campus of the Connecticut College for Women, began this year on Aug. 4. In the past the festival had been concentrated within the confines of ten consecutive days, but this year the programs were distributed among the first three weekends of August, with performances on Friday evenings, Saturday afternoons and evenings, and at 4:30 on Sunday afternoons.

The New York University and Connecticut College School of the Dance, whose six-week session culminated in the festival, began its annual session on July 10, with a faculty composed largely of festival participants and a student-body drawn from many states and several foreign countries. Rosemary Park served as chairman of the 1950 festival committee, whose other members were Ruth Bloomer, Martha Hill, Louis Horst, and Allen Lambdin. Jean Rosenthal acted as technical supervisor for all of the productions.

Audiences who attended the 1950 festival performances saw new works by William Bales, Jane Dudley, José Limón, Sophie Maslow, and Pauline Koner, as well as familiar items from the repertoires of the Limón company, the Dudley-Maslow-Bales group, Nina Fonaroff, Katherine Litz, Merce Cunningham, and Pearl Primus.

The new works in the first weekend were William Bales' *Impromptu*, which had its premiere on Aug. 5; and two pieces by Pauline Koner—*Concerto in D major* and *The Visit*—both presented for the first time on Aug. 6.

The Bales work is a solo piece danced to music by Erik Satie, and at its repetition the following weekend seemed coherent and pleasant, but not of much substance beyond those admirable qualities. The new Koner works, more extensive in their requirements, were not repeated the second weekend, but were said by those who saw them to furnish a demonstration not only of the choreographer's command of dissimilar idioms but of her capacity for self-criticism.

Concerto in D is an abstract composition for five dancers, to a piano arrangement by Trude Rittman of C. P. E. Bach's concerto in that key. The participants were Miss Koner herself, Jean Haas, Virginia Copeland, Bob Herget, and Robert Hillenheimer. *The Visit*, a choreographic setting of a psychologically involved poem by Winthrop Palmer, is danced to music

by Ernest Bloch. In it were Miss Koner, Lucas Hoving, Betty Jones, and Ruth Currier. William Cecil designed the setting and Christine Engler the costumes. In addition to appearing in her own works, Miss Koner danced the title role in *La Malinche*, with the Limón company.

THE new work in the Aug. 11 program, which opened the second weekend of the festival, was Limón's *The Exiles*, set to Arnold Schönberg's Second Kammer-symphonie, played by Simon Sadoff and Russell Sherman in the composer's two-piano version. On first viewing, *The Exiles* did not seem to realize completely the nobility of its theme or the power of its theatrical potentialities. Although there were moments of great beauty and strength throughout, only the first few minutes presented a really firm line of development. And as the work progressed, the unremittingly vigorous movement provided by the choreographer served to emphasize this lack of continuity. The texture of Schönberg's music, even without the aid of varied instrumental colors, was constantly more subtle and evocative than the choreography; and, despite some striking moments, the music that Mr. Limón and Miss Ide were dancing to did not seem to say quite the same things that he was attempting to project in terms of movement.

The opening program was completed by *Invention*, *La Malinche*, and *The Moor's Pavane*. The performance of Mr. Limón's magnificent *Othello* piece was by all odds the finest theatre experience of the entire weekend. Mr. Limón, Miss Koner, Mr. Hoving, and Miss Jones all danced particularly well, with Mr. Hoving outdoing himself in a transcendently good performance of one of the finest dance works of any sort to be seen today.

The Aug. 12 evening program was given by the Dudley-Maslow-Bales group, which presented the premiere of Miss Dudley's *Passional*, or rather her choreography for the first movement of the three in Béla Bartók's *Sonata for Violin and Piano*, which will furnish the score for the completed work. Miss Dudley's choreography so far does not bear out the implications of the title, for it is quite cool, rather detached and formal in its treatment of the emotions of the five characters. By the end of the first movement their tensions and insecurities are just beginning to flower into something meatier and more pow-

erful. So far as she has worked, however, Miss Dudley has done beautifully. There is an unfailing spaciousness and sense of design in her choreographic patterns, and an emotional dimension that provides a legitimate and satisfying extension of the beautiful and moving score she has chosen to set. This reviewer, for one, looks forward to seeing the finished product. Miss Dudley took part in her work, together with Miss Maslow, Mr. Bales, Annaliese Widman, and Donald McKayle. Suite, Vagary, *Impromptu*, *Festival*, and *Champion* completed the program.

The Dudley-Maslow-Bales group shared the weekend's final program with Miss Litz and Mr. Cunningham. The guest artists repeated the same works they had danced the previous afternoon, with *Passional* and *Folksay* rounding out the program.

—JAMES HINTON, JR.

THE American Dance Festival reached a new milepost on Aug. 20, the closing day of the third season, when for the first time in the history of the festival the 1,300-seat Palmer Auditorium was completely sold out and potential customers were turned away. On this occasion two guest artists, Pearl Primus and Nina Fonaroff, with assisting performers, shared the bill with the two resident groups, the José Limón company and the Dudley-Maslow-Bales company. Miss Primus worked the audience into a fever of excitement with two of her new dances, choreographed since her return from a period of study in Africa—*Prayer*, and *Fanga* (*Dance of Welcome*). She also repeated her frenetic *Shouters of Sobo*, and presented a rather pale group of three Negro spirituals, which represented her creative imagination at something less than full strength. Having put on a good deal of weight in the last year or two, Miss Primus now eschews the tremendous leaps that were once her specialty; her dancing, while no less vibrant with kinetic energy, all takes place on terra firma. An expert demonstration of Haitian and African drumming was given by Alphonse Cimber and Moses Miann, who have a sense of theatre as well as a sense of rhythm; and Helen Tinsley's singing, both onstage and off, further assisted Miss Primus.

The program also contained a repetition of Miss Fonaroff's *Mr. Puppet*, in which George Hall danced the title role with fuller illusion than any of his predecessors.

In addition to Limón's *The Moor's Pavane*, the final program offered a

second chance to see Sophie Maslow's suite, *The Village I Knew*, which had been danced for the first time on Aug. 18. *The Village I Knew* is a completion of a project begun with a single movement, *Festival*, which was given its premiere in New London last year. Based on tales by Sholem Aleichem, the work is a series of genre pictures designed to evoke the life and customs of a traditional Jewish community in Russia. *Festival*, a gay bit of holiday merrymaking, serves as a sort of scherzo movement in the complete suite; it is now the third of six sections. The first movement, *Sabbath*, and the sixth, *Exodus*, frame the work effectively, providing a contrast between the peaceful Sabbath solemnity of the village and the tragic uprooting of the population, driven from its home by Czarist order. In between, in addition to *Festival*, are three vignettes—*A Point of Doctrine*, a duet between Alvin Beam as a rabbi and Jane Dudley as a housewife addicted to broad slapstick movements; *The Fiddler*, with Ronne Aul in the title part and Nina Caiserman and Annaliese Widman as a mother and daughter who listen to him; and *Why Is It Thus?*, a trio whose title remains obscure, neatly danced by William Bales, Donald McKayle, and Irving Burton. Without probing deeply into her subject matter, Miss Maslow has produced a dance suite as expertly fashioned and as charmingly projected as her admirable American piece, *Folksay*. She has composed cleanly, if perhaps a bit obviously in the repetition and formal extension of patterns and figures, and it is easy to imagine that *The Village I Knew* will delight every sort of audience, from the New London aficionados to the wide public at the City Center.

THE one other new work of the final weekend, Mr. Limón's *Concerto*, was allowed only a single performance, on the evening of Aug. 19. In contrast to the subjective expression of Mr. Limón's other new composition, *The Exiles*, *Concerto* submits to the formal controls of baroque music—six preludes and fugues from Bach's *Well-Tempered Clavier*, selected and ordered by Simon Sadoff, pianist and musical director of the Limón company. *Concerto* was conceived as a gesture of obeisance to Bach's music, a gracious concession that whatever the dancers may do, the music is more important than they are. Mr. Sadoff, in evening dress at the piano, is an integral part of the stage picture, and the choreography

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Robert Perry

A quartet from José Limón's *Concerto*, a suite of six dances to preludes and fugues from Bach's *The Well-Tempered Clavier*, first presented at New London



Robert Perry

A scene from Sophie Maslow's *The Village I Knew*, based on short stories by Sholem Aleichem, which was given its premiere at the American Dance Festival

Some Celebrated British Opera Singers



Eva Turner as Turandot

Baron

By HAROLD D. ROSENTHAL

IN an earlier article on the growth of the British operatic tradition, I sought to show why it has been all but impossible for a continuous and steady growth of British opera to take place; how from time to time promising groups of composers and artists have been forced to give up the struggle, since the state was quite indifferent to the idea of a British national opera; how, at the same time, the British public was nurtured on international opera and "star" singers; and how against this background it was impossible to build up a British school of singing, with the result that the vocal student had little prospect of making a career on the opera stage. In continental countries, native singers are able to sing their native opera in their native tongue, and consequently have developed a national style of singing. In the days of great singing, if an opera director wanted a first-rate Carmen, he went to Paris to find her; if he wanted an Isolde, there were countless German opera houses to choose from; if he wanted an Aida, he went to Italy. (There were exceptions to this rule, it is true—Elisabeth Rethberg, who, though German by birth, was one of the best Aidas of her time; or Lily Pons, who, though French, is the most famous of contemporary Lucias.) How did British operatic singers fit into this picture, and how do they fit into the operatic scene today?

Since there has been no British national opera, British singers have developed no national style. The Carl Rosa Company, the British National Opera Company, the Sadler's Wells Company, and the present Covent Garden company are forced to adapt themselves as best they can to a diversity of styles, a practice that results in what Ernest Newman once termed

"a bastard style that is neither English, Italian, German, or French."

Moreover, the problem of finances has always impeded British opera singers. The average student of voice has always regarded opera as an incidental rather than as a chief source of livelihood. British singers' careers have characteristically been on the concert stage, singing in countless London and provincial performances of Messiah, Elijah, and Hiawatha's Wedding Feast. In the main, they have had no real operatic stage training, and they often come to the opera house entirely because they have gained reputations in the field of oratorio. Until quite recently, even if they had wanted to, singers could devote only a fraction of their time to opera in Britain, for there was simply no demand for their services when the only permanent companies were the Sadler's Wells in London and the touring Carl Rosa.

TODAY the situation is somewhat improved, for we have what is virtually a permanent national opera house at Covent Garden. But matters are still far from happy, for no substantial improvement is possible until the British provincial cities have their own opera houses, so that there will be chances of promotion from, say, Leeds to Birmingham, Birmingham to Manchester, and Manchester to London, just as in Germany the promising singer arrives at Berlin or Munich by way of Darmstadt, Cologne, and Wiesbaden. Only then will the young student be justified in devoting his full training period to opera, instead of regarding the opera stage as a precarious sideline.

Despite the many obstacles, however, there arose in England in the years between the two world wars a group of operatic artists who, if the necessary tradition and opportunities

had existed, could have won international renown in Europe and America. This article will deal with the leading British singers of the present and recent past, one by one. It cannot, in the nature of the space available, be exhaustive. Nor does it discuss those British-born artists who made their whole careers outside the British Isles, returning to pay fleeting visits to Covent Garden during the so-called Grand Season. Perhaps the fairest way to handle the artists I have chosen is to divide them according to vocal classifications and then to arrange them alphabetically, thus incurring nobody's disfavor.

The first soprano in the alphabetical list is Joan Cross, an artist who, by her own choice and out of love for Sadler's Wells and her own country, deliberately forsook an international career. A student of Trinity College, she joined the Old Vic Company in the 1923-24 season as a member of the chorus. During her association with that company, which later became the Sadler's Wells Opera, she sang all kinds of parts, from Cherubino in *The Marriage of Figaro* to Sieglinde in *Die Walküre*. Gifted with a beautiful voice of the lyricospinto variety, with the touching quality described by Italians as *morbidezza*, she has shone especially in operas in which the composer has created a really sympathetic character, full of human feeling and compassion—in such parts as the Countess in *The Marriage of Figaro*, Violetta in *La Traviata*, Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, Sieglinde in *Die Walküre*, and the Marschallin in *Der Rosenkavalier*. She has sung all these parts at the Old Vic and at Sadler's Wells. It is a matter for reproach that before the recent war she appeared at Covent Garden in only two international seasons—as Desdemona to Lauritz Melchior's Otello, in 1934, and as Micaëla to Conchita Supervia's Carmen, in 1935.

DURING the war years, Miss Cross served as director of the Sadler's Wells Opera, and nursed it through those difficult days, when its very existence was threatened. She sang very seldom—an occasional Butterfly or Violetta, and towards the end of the war a superb Fiordiligi in *Così Fan Tutte*. Her fleeting appearances served to emphasize, by their artistry, the sorry state of the vocal art in England.

When the company returned to its old home in June, 1945, Miss Cross created perhaps her greatest part, Ellen Orford, in the world premiere of Benjamin Britten's *Peter Grimes*—another sympathetic, human character, of which she gave a memorable characterization. She left Sadler's Wells a few months later to help create the English Opera Group, with which she appeared in two other Britten premieres—as the Female Chorus in *The Rape of Lucretia*, and as Lady Billows in *Albert Herring*. More recently she has opened an opera school, which gives general training for the operatic stage; fortunately, she still makes occasional appearances at Covent Garden in Peter Grimes. It is a great loss to the opera world at large that she never made an international career for herself.

In the late Noel Eadie, England possessed a coloratura soprano of sterling quality. Her *Queen of the Night*, in *The Magic Flute*—her most famous part—was fully able to stand comparison with that of many a German singer of the same period. She sang this part in Bruno Walter's 1931 Covent Garden revival, and in the Fritz Busch-Carl Ebert production at the Glyndebourne Festivals of 1935 and 1936. "No other Queen of the Night of her generation," wrote Richard Cappel, "caused the listener so

few qualms." She was also an outstanding Gilda, a part she sang opposite Beniamino Gigli, and she was an exceptional Olympia in *The Tales of Hoffmann*. She sang Gilda and the Queen of the Night in Chicago in 1931. In the years before her death in May, 1950, she sang infrequently, apart from appearances with touring companies.

LISA PERLI may be cited as an example of the old belief, which dies slowly, that the possession of a British name is a disadvantage in opera. As Dora Labette, this soprano won an admirable reputation on the concert platform in the 1920s, but at that time she had never set foot on the stage of an opera house. In a short season organized by Sir Thomas Beecham at Covent Garden in the fall of 1935, it was announced that a new foreign artist would make her debut as Mimi. The British public, ever gullible when it comes to singers, lapped the story up, and felt rather sheepish when the hoax was discovered. Sir Thomas, in his usual bland manner, disclaimed any knowledge of the matter. So Dora Labette became Lisa Perli, and under her new name was invited to sing the part of Mélisande with an all-French company at Covent Garden in the Coronation Opera Season of 1937. "All wistfulness, sweetness and drooping grace, a born Mélisande," wrote one critic. She was invited to appear in the same role at Bordeaux, and she also sang Desdemona to Giovanni Martinelli's Otello, at Vichy, the same summer. In 1938, she was the Mimi to Mr. Gigli's Rodolfo, at Covent Garden. She has not appeared in public in the last six or seven years.

Maggie Teyte belongs in this survey, although she was well established in her career before the first World War. Miss Teyte has never been averse to singing in the English language, or in English opera. She created the part of the Princess in Gustav Holst's *The Perfect Fool*, at Covent Garden in 1923, with the British National Opera Company; and she sang such parts as Butterfly and Gretel in many English performances until shortly before the last war.

Eva Turner became one of the greatest sopranos of the century, and a Turandot without equal. Born in Oldham, and educated at the Royal Academy, she became a member of the Carl Rosa company during the first World War, and from 1916 to 1924 sang a wide assortment of parts, from Musetta, in *La Bohème*, to Aida. Her London appearances with this company went almost unnoticed. In 1924, Ettore Panizza urged her to come to Milan, to sing for Arturo Toscanini. Though she knew only one aria in Italian, she did so; and Mr. Toscanini engaged her for La Scala for the following season. From 1924 to 1928, she built her Italian reputation, and also sang such parts as Gioconda, Aida, and Turandot, at the Teatro Colón in Buenos Aires. Her success as Turandot brought her back to Covent Garden for the International Season of 1928. Prejudice against British singers in leading parts in these Grand Seasons was strong, and this soprano had not even changed her name to an Italian-sounding one. Nevertheless, her Turandot created a sensation, and she subsequently became world-famous as the heroine of Puccini's last opera. In the United States, she sang the role in Chicago in 1938. She returned to Covent Garden many times between 1928 and 1939.

HER triumphs were not confined to Italian opera. Her large, thrilling voice made her a striking Sieglinde (Continued on page 25)

Opera By Ibert Presented By Students At Tanglewood

By CECIL SMITH

Lenox, Mass.

NEW music has been scarce all over the United States this summer. As a consequence, the American premiere of Jacques Ibert's four-act comic opera *Le Roi d'Yvetot*, at Tanglewood on Aug. 7, took on more interest than its intrinsic qualities would ordinarily warrant, since it stood as a lonely example of enterprising cordiality toward unfamiliar contemporary music.

Not that *Le Roi d'Yvetot* is such an up-to-the-minute item. It was first performed at the Opéra-Comique in Paris in 1930, and its score contains little that would have shocked an audience in 1910. But at least it has the stature that first-class craftsmanship can give a piece in lieu of novelty or inspiration; and its presentation at Tanglewood was a pleasant tribute to Mr. Ibert, who was this summer's visiting instructor in composition at the Berkshire Music Center.

The opera, which was repeated on Aug. 8 with some cast changes, was the year's major project of the opera department of the Berkshire Music Center. In the sabbatical absence of Boris Goldovsky, Jan Popper, of the University of California at Los Angeles, served as acting head of the department, and conducted the performances of *Le Roi d'Yvetot*. The stage direction was in the hands of F. Cowles Strickland, of Stanford University. Manfred Hecht, baritone, appeared in the title role, and Ewan Harbrecht sang the leading soprano role of Jeanneton. The student orchestra and a student stage crew also took part.

Any discussion of the music of *Le Roi d'Yvetot*, or of its dramatic and theatrical values, must be tempered by the saddening recognition that those in charge of it did not make the best of their opportunity. The stage direction was particularly inept. Not only did Mr. Strickland's treatment fail utterly to catch the Gallic wit and liveliness that seemed constantly to be implied; on what might be termed a purely grammatical level—of making sense out of the action and giving a clear line to the story—the production was singularly careless. Nor were the characterizations believable, for the most part, for their tone and spirit were inconsistent, ranging incoherently from horseplay to sentimental solemnity without clear

transitions, and often without taste.

The musical aspects of the performance were inferior, too, although not quite as sorry as the dramatic features. Mr. Popper was so enslaved by the printed score that he could not give much help, or even attention, to matters on the stage, and his pacing of the music did not suggest that he had fully assimilated it, or that he possessed an effective acquaintance with the commonplaces of presenting French stage music. The student orchestra was not very adept, although the players warmed increasingly to their duties once they had plowed through the first act.

If the performance lacked the distinction the patrons of Tanglewood expect (one woman of my acquaintance, angrily disillusioned, said that this would be her last visit, since she had driven several hundred miles in the supposition that anything given at Tanglewood would possess superior artistic qualities) at least it acquainted us with Ibert's opera and extended our knowledge of his neat and unassuming skills. The most appealing component of *Le Roi d'Yvetot* was the instrumental score, handled with a keen, lively ear for texture and balance. Many of the ensemble passages in which the work abounds were also skillfully planned—especially the three sections (in the first, second, and fourth acts) in which the Napoleonic folk song also entitled *Le Roi d'Yvetot* was enlarged upon in sonorous fashion. The vocal writing—somewhat obscured, no doubt, by the use of an English translation—on the whole sounded rather ordinary, although eminently singable. Perhaps less pallid performances of it on the part of the principals would enhance its interest.

The plot of *Le Roi d'Yvetot*, designed as a satire on government and revolution, deals with the king of a fourteenth-century principality who is deposed by a revolution, and hides morosely in the woods, receiving solace from time to time from the servant girl Jeanneton, who loves him fixedly. After a time, the women of Yvetot tire of self-government, since their husbands have abandoned the fields and shops in order to spend their whole time in political palaver. To ward off threatened starvation and to bolster up their decaying home life, the women engineer a counter-revolution, and restore the king to the throne, and he makes the loyal Jeanneton his queen.

The settings for the Tanglewood production, designed by Philippe de Rosier, showed precious little relationship to the requirements of the action, and the townsfolk—more precisely, the women—were luxuriously clad by Leo van Witsen, who seems to use the same chart of color values in everything. In addition to the romantic leads, the singing cast, on one or both evenings, included Mario Lalli, Gene Cox, Rosalind Elias, Beatrice Bush-Kane, Fernand Martel, Thomas Holt, Sumner Crockett, Earl Ringland, Willabelle Underwood, Sara Carter, Angelica Sarris, Helen McCloskey, Arlouine Goodjohn, Joan Spafford, Marni Nixon, James Minser, Irvin Nordquist, Morten Shames, and Raymond Wolansky.

The generally poor quality of the production of *Le Roi d'Yvetot* should be a matter of concern to the administration of the Berkshire Music Center. The artistic reputation of Tanglewood will inevitably remain queasy, and the friendship of the Friends of the Berkshire Music Center will continue to be sorely tried, until Serge Koussevitzky, in his capacity as director of the school, recognizes that the public is confused by the contrast in quality between the orchestral concerts in the Music Shed and the opera performances in the Theatre-Concert Hall. To be sure, the opera department is a school activity and not a professional undertaking like the concerts of the Boston Symphony. But at least the Berkshire Music Center could give good school performances, and this, at least half the time, it has not done. It is a source of bewilderment and consternation that Mr. Koussevitzky should—for all the public knows—smile benignly on student productions that fail to demonstrate the best potentialities of professional training, and that obscure—as happened in the cases of *Le Roi d'Yvetot* this summer and Gluck's *Iphigenia in Tauris* last—even the requisite style and basic point of the works.

Tanglewood

(Continued from page 5)

Tristan und Isolde. His list on Aug. 5 looked equally like a Pop concert program, and seemed like a series of divertissements, since each piece cancelled out much of the effect of the one that had preceded it.

THE conductor's achievements were exceedingly uneven. The Pastoral from Bach's Christmas Oratorio, which opened the evening, was abominably played. The performance was rhythmically flabby and amorphous, sentimentalized beyond endurance, and unclearly articulated. It served principally to awaken the memory, for the most part dormant these days, of the way in which conductors of late nineteenth-century schooling used to pretty up Bach's music in the hope of making it acceptable to a resistant audience. After the four inspired Bach concerts in the Theatre-Concert Hall earlier in the summer, this was the performance it would have been easiest for the festival to do without.

Mozart's E flat major Symphony, K. 543, at least had the virtue of vigor; the orchestra shook off its somnolence and did its best to follow Mr. De Sabata's rubatos and abruptly shifting tempos, to reproduce the mannered accentuations and broken phrasings he demanded in what may have been the interests of dramatization, and to coarsen its tone for the forced climaxes he built up.

With Berlioz' Roman Carnival Overture the evening took a turn for the better, and the balance of the program showed Mr. De Sabata's talents in a more agreeable light. As the single novelty of his visit, he presented Giorgio Federico Ghedini's Pezzo Concertante (composed in 1931), an ambling, diffuse work in post-Puccini vein, but one that allowed



Howard S. Babbitt

Victor de Sabata, guest conductor of two Tanglewood concerts in August

for the evocation of gracious textures, and revealed Mr. De Sabata's expertise in obtaining a sensitive balance in so romantically colored a score. The three soloists from the orchestra, whose chords and interweaving solo lines were contrasted with the full body of the orchestra tone, were Richard Burgin and Alfred Krips, violinists, and Joseph de Pasquale, violist. A sturdy and powerful interpretation of Beethoven's Fifth Symphony—straightforward, honorable, and devoid of striving for hollow effects—left the audience with a feeling of admiration for the splendor of Mr. De Sabata's technique and musicianship when they function on their most serious level.

MR. De Sabata's Tanglewood engagement created precisely the equivocal impression that his New York Philharmonic—Symphony appearances had last winter. Beyond doubt, he possesses a mastery of the conductor's craft that is rivalled by few men in the world today. In some instances—as in the Beethoven symphony this time or the Overture to Rossini's *La Gazza Ladra* last winter—his interpretations can stand comparison with any others. But his programs were crudely put together, and patently contained nothing more nor less than a batch of dissimilar works in each of which he thought he would be effective. Moreover, his love for applause is inordinate; on one occasion at Tanglewood he hastened back for a second bow before he had fully left the stage, when it became apparent that the applause would not last long enough to permit him to return otherwise. He is a past master of the techniques vaudeville performers use to milk audiences of applause. The whole tone of his relationship to his audience is touched with vulgarity. For this reason, his capacity on occasion to give a genuinely lofty performance comes as a surprise rather than as a normal expression of personal qualities he has already revealed to the audience. It may sound rude to say so, but it is about time that Mr. De Sabata learned to arrange programs for the American audience that are not an insult to sober taste, and to comport himself on the stage like a dignified artist.

MR. Bernstein conducted his second and final concert on the afternoon of Aug. 6; and an extraordinary concert it was. He devoted the first half to works by Ravel—Mother Goose, the *Alborada del Gracioso*, and the Piano Concerto, in which he played the solo part and conducted from the piano, as he often has in the past. The second half consisted of excerpts from Berlioz' dramatic

(Continued on page 22)



Howard S. Babbitt

As king of the little principality of Yvetot, Manfred Hecht harangues his subjects in the first act of the Berkshire Music Center production of Ibert's *Le Roi d'Yvetot*. At his left is Ewan Harbrecht, who sang the leading soprano role

Summer Concert Seasons End At Ravinia And Grant Park

Chicago

CHICAGO has concluded one of its biggest years of summer music, but the impressiveness of the fifteenth season at Ravinia and the sixteenth at Grant Park stemmed more frequently from the size of the audiences than the freshness or excellence of the concerts.

Ravinia not only attracted the largest crowds in its history to the orchestral concerts, but proudly announced, at the Aug. 13 matinee that concluded the season, that the last of the \$195,000 necessary to pay for the new pavilion had been raised—and without a single personal solicitation. The Ravinia Festival Association needed \$25,000 to complete the payment, when the season opened on June 27, and during the last weeks a drawing of a thermometer stood at the side of the stage, its mercury rising slowly as the contributions came in. When the 28th and final concert started, a placard on the thermometer read, "\$3,000 to go—Help!" Before the second half of the program began, it was replaced by one that read, "Over the Top!"

A total of 101,807 patrons made their way to the bosky dell in Highland Park for the 24 concerts by the Chicago Symphony, compared with 86,251 for the 24 orchestral concerts of the preceding season. For the four chamber-music concerts of the seventh week, presented by Lotte Lehmann, Claudio Arrau, and the Paganini Quartet, 15,328 turned out, compared with the 34,407 who attended the seventh week in 1949 to hear the unique trio of Artur Schnabel, Jascha Heifetz, and Gregor Piatigorsky. Last year's seven-week total of 120,658, bolstered by the drawing power of the trio, still stands as a record, but the Chicago Symphony has never done as well at the Ravinia box office as it did in 1950.

Artistically, the symphonic season was rewarding but not outstanding. On July 18, the second half began uneasily, when Josef Krips failed to arrive for his American debut because customs officials had detained him at Ellis Island. Antal Dorati, who had been the conductor the preceding week, stayed on to conduct a hackneyed program of works by Mozart, Strauss, and Schubert. William Steinberg, who had been scheduled to arrive the following week, took over the podium for Mr. Krips' last three dates as well.

Mr. Steinberg transformed the July 20 program into an all-Beethoven evening of considerable vitality, with Zino Francescatti as soloist in the Violin Concerto. The highlight of the July 22 concert was Brahms' Fourth Symphony and of the July 23 matinee Mendelssohn's Scotch Symphony.

The conductor's regular week began on July 29 with a disappointing first performance at Ravinia of Mahler's Second Symphony, apparently insufficiently rehearsed, and with soloists—Alyne Dumas Lee, soprano, and Ruth Slater, contralto—who could do little to supply the missing note of apocalyptic fervor.

Menahem Pressler's solo vehicle was badly chosen for his debut, on July 27, for the pianist failed even to approximate the dimensions of Rachmaninoff's Variations on a Theme of Paganini. He was more successful in the melodious and less complex Piano Concerto of Grieg, which he played on July 30, but he left Chicagoans wondering if this really was the pianist about whom they had read so much praise.

Pierre Monteux was the final conductor of the season, fulfilling his tenth consecutive engagement at Ravinia. A rousing audience reception

and an orchestral Tusch for the conductor preceded the Aug. 1 program, which comprised works by Bach-Leonardi, Brahms, Griffes, Respighi, and Scriabin. On Aug. 3, the second all-Beethoven program given within a fortnight proved one of the finest concerts of the season. Mr. Monteux conducted the Second Symphony, Fifth Symphony, Overture to Coriolanus, and Air de ballet from Prometheus, with delicacy, precision, and great clarity of expression. Mendelssohn's Fifth Symphony was the only non-French music on the well-attended program of Aug. 5, and the San Francisco's final concert, on Aug. 6, was slightly anti-climactic, built as it was around the bombastic Third Symphony of Saint-Saëns.

Lotte Lehmann and her colleagues opened their unusual week of chamber music on Aug. 8. The soprano sang songs by Beethoven and Mozart, the Paganini Quartet played Ravel's F major Quartet, and Claudio Arrau offered Beethoven's Waldstein Sonata. Mr. Arrau and members of the quartet were also heard in a Mozart piano quartet. Except for the last work, the music was rewarding but too diversified to make a satisfactorily unified impression.

This lack of focus marked the program of Aug. 10, when the soprano sang songs by Schubert and the others played works by Beethoven, as well as the concluding programs on Aug. 12 and 13. However, the fact that the somewhat heterogeneous programs drew an average of 3,832, more than the seating capacity of any concert hall in the city, was highly encouraging.

On Aug. 20, the Grant Park Symphony, which has improved the lake-front concerts since it was organized seven years ago, concluded another summer of free outdoor music. If the programs were not so expertly played as those at Ravinia, they were generally more imaginative in content.

As seems to have become a Grant Park custom, however, the administration did not take the concerts as seriously as they deserved. The Chicago Park District annually brings to the bandshell half a dozen first-rate conductors and several dozen interesting soloists, most of the latter young artists rather than weary if well-known musicians who give less than their best before a non-paying audience. But the management then proceeds to take much of the merit out of the concerts by playing down to its audiences.

Weekends are set aside for Pop concerts and special programs, such as Rodgers and Hammerstein Night, A Night in Old Vienna, and Gershwin Night. The Wednesday and Friday programs, ostensibly more serious, too often are cluttered with trivia that get in the way of the worthwhile music the huge audiences have come to hear. The programs, and sometimes the soloists, seem to fear a dignified appearance, and the bandshell apparently has a constant attraction for masters of ceremony who do not seem to know or care anything about music, are too lazy to look up correct pronunciations, and attempt to conceal their inefficiency with homespun folksiness. Perhaps one of these seasons the potentialities of the Grant Park concerts will be recognized and eventually realized. Certainly, they gave evidence often enough in 1950 that the ingredients of one of the finest institutions of its kind lie at the foot of Eleventh Street on the shore of Lake Michigan.

An ancient Assyrian queen was glorified on July 19, when Nicolai Malko conducted the Overture to Rossini's Semiramide and Felix Borowski's tone poem Semiramis, in a



George Malko admires the decoration worn by his father, Nicolai Malko, musical director of the Grant Park concerts. It is the cross of the Knight of the Order of Dannebrog, awarded by King Frederick IX of Denmark to the conductor during a Copenhagen engagement.

concert marred by rain. On July 21, Theodore Lettvin introduced Gian-Carlo Menotti's Piano Concerto, in the program with which Mr. Malko, resident conductor, concluded his four-week engagement.

The Rodgers and Hammerstein program, with Leo Kopp conducting the orchestra and four soloists in excerpts from Oklahoma!, Carousel, State Fair, and South Pacific, drew nearly 20,000 listeners to the lake front on July 22 and almost as many the next night.

The annual Opera Highlights program, on July 29, attracted a throng of such size as to cause Chicago observers to ponder why opera can be such a popular form of music in summer and so unable to make its way locally when the snow flies. Frances Yeend, in her fifth Grant Park appearance, and Rudolph Petrak, in his second, were the soloists.

Victor Alessandro, conductor of the Oklahoma Symphony, made his Chicago concert debut (he once conducted a broadcast of the Chicago Symphony here) on the chilly evening of Aug. 2.

Erich Leinsdorf, seventh and last guest conductor of the season, and always one of the most successful in this series, distinguished his third Grant Park engagement with an excellent reading of Dvorak's Fourth Symphony, on Aug. 9, and with the revelation, on Aug. 16, that a Bach cantata could be sung and played successfully in the noisy open-air site.

These were the more praiseworthy events in the last month of the season, which ended with Jesús María Sanromá as soloist in an all-Gershwin program.

—WILLIAM LEONARD

Piano Contest To Honor Ravel

LUXEMBOURG.—Each year Radio-Luxembourg sponsors an international competition among instrumentalists of one particular kind and names it in honor of a renowned composer. The 1950 contest will be for pianists and will be in honor of Maurice Ravel. The first and second prizes are 50,000 and 25,000 Luxembourg francs, worth approximately \$1,000 and \$500. The winners will also receive orchestral appearances on a Radio-Luxembourg program. Jacques Ibert will head the judges for the final contest. The contest will be conducted between Nov. 19 and 25, and registration should be made by Sept. 20 to Secrétariat du Service Musical, Radio-Luxembourg.

ECA Sponsors World Orchestras In Broadcast Series

A new radio program, Orchestras of the World, which began in mid-July and will be heard over 250 independent stations in the United States on fifteen successive weekends, is presenting hour-long concerts especially recorded by the leading orchestras of fifteen European nations. The programs contain both standard and contemporary compositions. Some of the orchestras, such as the Concertgebouw Orchestra of Amsterdam, the BBC Symphony, and the Vienna Philharmonic, are familiar to American listeners from their recordings. Others, such as the Ankara Philharmonic, the Greek State Symphony, and the Radio Eireann Orchestra, are wholly unknown here. Each program includes a six-minute intermission commentary by Frank Gervasi on European rehabilitation.

Orchestras of the World is presented by the Economic Co-operation Administration, as part of a pro-democratic propaganda program. The idea was conceived by Wallace Gade and Edward Gruskin, ECA radio officials. Ted Cott, president of the Independent Broadcasters Association, assisted in its development by promoting it in his monthly bulletin. Two hundred and fifty stations wrote in to request the program. Heartened by the response, Mr. Gade and Mr. Gruskin sent Margaret O'Neill, ECA radio producer, to European capitals to arrange the programs. In every case, the musicians, conductors, and composers gave their time and their works without fee. In a few weeks the programs were outlined, recording dates were set, and the technical crews went to work.

In the United States, meanwhile, Paul G. Hoffman, ECA administrator, obtained permission from James C. Petrillo, president of the American Federation of Musicians, to use the programs without paying union standbys.

The vitality of the Scandinavian orchestras is evident in their recordings. The Danish National Radio Symphony, under Launy Grondahl, plays Knudage Riisager's Erasmus Montanus Overture and Svend Erik Tarp's The Battle of Jericho. The Swedish Radio Symphony introduces music by Dag Wirén and several other contemporary composers. The Oslo Philharmonic plays only Norwegian classics, among them Grieg's Piano Concerto, with a Norwegian soloist. The RIAS Symphony, of Berlin, conducted by Ferenc Fricsay, presents Boris Blacher's Variations on a Paganini Theme and Werner Egk's French Suite. Four living composers are represented in the program of the Greek State Symphony—Evangelates, Calomiris, Petridis, and Vavagios. The Ankara Symphony offers Adnan Saygun's Magic Dance. The BBC Symphony, under Sir Adrian Boult, plays Vaughan Williams' Sixth Symphony. Other orchestras in the series are the Belgian National Radio Symphony, Franz André and Daniel Sternfeld, conductors; the Orchestre National de la Radiodiffusion Française, Henri Tomasi conducting; the RAI Turin Symphony, Mario Rossi, conductor; and the Portuguese Symphony, Pedro de Freitas Branco, conductor.

Orchestras of the World will continue weekly through October. Exact hours depend on local schedules.

Korea Is Subject Of Czech Cantata

PRAGUE.—Miroslav Barvik, secretary general of the Czech Composers Association, has written a cantata for baritone, male chorus, and orchestra, called Hands Off Korea.



Dollar Angels

A 43-year-old housepainter, deaf from birth, who has never heard a note of music, was one of the first 2,000 contributors to mail a dollar to the Lewisohn Stadium Concerts in response to Mrs. Charles S. Guggenheimer's appeal for dollar bills from 50,000 enthusiasts. Many of the dollar angels sent letters along with their cash gifts. Some of the donors, scattered through seventeen states, evidently were not too clear just what or whom they were supporting, since their envelopes bore such addresses as "Yankee Stadium Concerts," "Mrs. Minnie, New York" (Mrs. Guggenheimer's first name, well known to stadium patrons, is Minnie), "Goomeyer Music Fund," "Minnie's Music," and "Minnie's Aquacade."

Two of the contributions came from men who knew from their own experience how Mrs. Guggenheimer must feel about the financial plight of the outdoor concerts whose committee she heads. Frederic R. Mann, of Philadelphia, became chairman of the Robin Hood Dell concerts a year ago last spring, taking over an enterprise that had been discontinued in the middle of the 1948 season for want of funds. Alfredo Salmaggi cut short his season of outdoor operas at Randall's Island this summer, after rain and threats of rain had repeatedly reduced his audience to an unprofitable size.

The youngest supporters of the Lewisohn Stadium Concerts were twin boys less than two months old, whose parents in the Bronx sent in a dollar for each of them because they were born on June 20, the day the stadium season opened this summer. The oldest contributor was a 106-year-old great-great-great-grandmother, who, at the age of 73, attended the very first stadium concert 33 years ago. The only non-human contributor was C Major, an English bulldog belonging to the concert manager Willard Matthews. His gift was accompanied by a photograph autographed with a paw-print. The most distant contributor was a Los Angeles cab driver who heard Mrs. Guggenheimer's radio appeal while driving a fare to a rehearsal at the Hollywood Bowl.

Mrs. Guggenheimer ascribes to guilt complexes the \$6 aggregate gift from six anonymous em-

ployees of the United States Weather Bureau, who felt sorry "about having to make public bad weather forecasts which kept crowds away from the stadium even though it was actually clear at concert time"; the dollar sent by a raincoat manufacturer, who regretted that "the boom in my business should have spelled disaster for another's"; and the donation of two residents of a house on West 136th Street who felt "guilty about having listened to stadium concerts from our roof for the past five or six years without ever buying a ticket."

The deaf Long Island housepainter explained that although he had never heard any music he wanted to contribute to something that meant so much to so many others. The wife of a United States marine now serving in Korea sent a dollar in her husband's name, explaining that she knew he would want to be included among the supporters of the concert. A South Carolina bank president recalled that he had worked as an usher during the first two stadium seasons, when he was at college in New York. The most romantic letter came from a woman in Rockford, Ill., who sought to "express my gratitude in some small way for the fact that my husband decided to propose to me between movements of the Brahms First Symphony at the stadium in July, 1936."

Visting Firemen

New London, Conn., was a two-festival city the weekend of Aug. 19. Out at Connecticut College, on a hill two miles above the town, the modern dancers were putting in their last licks in the third American Dance Festival. Downtown, the narrow streets were filled by 5,000 Connecticut firemen, making the most of their annual

two-day convention. I should not have cared to have any of my fires attended by the jovial delegates who weaved along the pavements or shouted remarks from the upstairs windows of the Crocker House on Friday evening toward midnight; in fact, I was ready to flee for cover in case anyone revived the old American Legion custom of dropping water-filled paper bags from above.

By Saturday afternoon, however, the firemen had slept off the more rugged symptoms of their conviviality, and they were ready for a dress parade from the center of the city out to Ocean Beach, where, come evening, they were to be diverted—most appropriately—by a display of fireworks. Festivities began, at five minutes before one, with a band in fire-house red shirts and Scottish kilts and caps, which marched, as I found out later, in the wrong direction. At one o'clock the parade began in earnest, moving in the direction of Ocean Beach rather than away from it. A group of firemen whose point of origin I could not discern passed by—rather sheepishly, I thought—carrying bouquets of fire-engine-red gladioli. The men from Thomaston carried multi-colored bunches of autumn flowers in funeral silver vases. The delegates from Derby were sharply clad, with canary yellow ties against the Navy blue shirts and trousers of their uniforms.

As many cities as could spare them sent pieces of apparatus to enhance the incendiary aspect of the celebration. More bells and sirens sounded than at a 5-11 fire in New York City. Westbrook illustrated the old and the new in fire-fighting apparatus, displaying a tiny engine mounted on a creaking Model T Ford chassis alongside a more modern piece powered by a Lincoln engine. New London took out of storage a tiny hand-drawn hose cart and an equally in-

effectual-looking ladder-wagon. From Norwich came the Torrent No. 1, built in 1759, the fifth oldest piece of fire equipment extant in the United States. Baltic broke with tradition by demonstrating a fire engine painted a spotless white, with gold lettering; an admirable color scheme, I thought, for a New England village, with its predominance of white-clapboard frame houses. A float showed a fire department at work in and about a house ablaze with papier-mâché flames—climbing to the roof with a hose, and carrying an asphyxiated victim to safety. To give the proper note of exaltation to the whole, the Meriden firemen's band played Onward, Christian Soldiers.

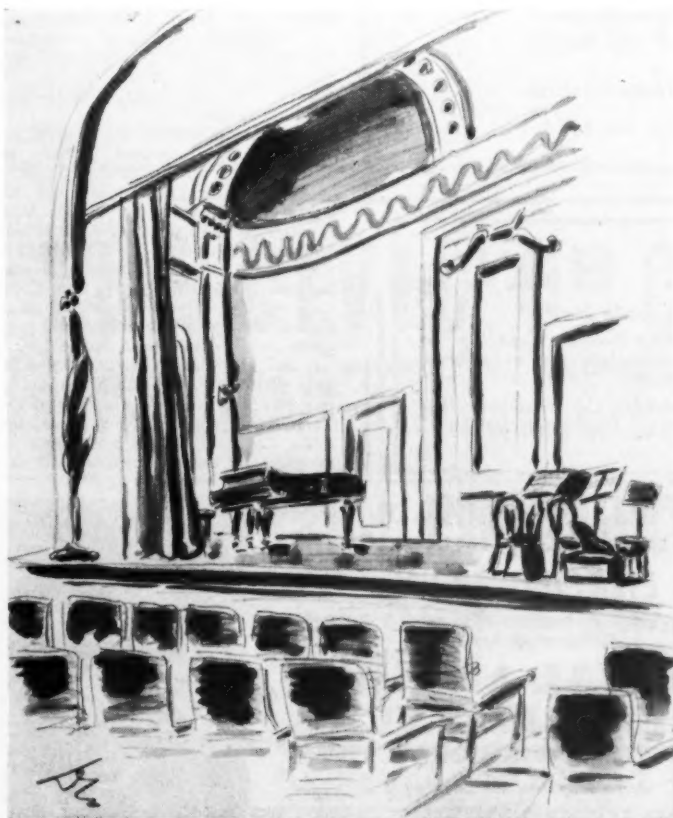
The parade continued for three hours. At half-past two, midway in the proceedings, a rainstorm whipped up by a neighboring hurricane sent most of the sidewalk spectators to cover. But the brave servants of the public continued according to plan, and presumably managed to shoot off their fireworks in the downpour.

All this was of no concern to the Dance Festival, except to those who tried to buck the parade to get to the matinee performance at Palmer Auditorium. But I thought the management muffed a golden opportunity to call the festival to the attention of the public when it failed to invite Charles Weidman to appear in And Daddy Was a Fireman.

Pears and Felt Hats

For the production of The Beggar's Opera now being offered in New York by the group known as Interplayers, Marc Bucci has subjected the artless ballad tunes of the original to flashy accompaniments full of false notes and other tricks evidently intended to be up-to-date, in the most superficial sense of the term. As I listened to Mr. Bucci's inept emendations, a passage from Arnold Schönberg's new volume of essays, Style and Idea, (Philosophical Library) leapt to my mind:

"The positive and negative rules may be deduced from a finished work as constituents of its style. Every man has fingerprints of his own, and every craftsman's hand has its personality; out of such subjectivity grow the traits which comprise the style of the finished product. Every craftsman is limited by the shortcomings of his hands but is furthered by their particular abilities. On his natural conditions depends the style of everything he does, and so it would be wrong to expect a plum tree to bear plums of glass or pears or felt hats. Among all trees it is only the Christmas tree which bears fruits not natural to it, and among animals it is only the Easter rabbit which lays eggs, and even colored ones at that." Mr. Bucci, and other young composers who are tempted to perform a streamlining job on old music, would do well to study its fingerprints instead of trying to graft new skin over the ends of the fingers.



Mephisto

Colorado College Presents Summer Festival Programs

By P. GLANVILLE-HICKS

Colorado Springs, Colo.

THE summer session at Colorado College was given special distinction this year by the presence of Virgil Thomson as composer in residence. A varied season of musical events was designed and smoothly carried out under the adroit and intelligent management of Carol Truax, head of the music department of the college.

Mr. Thomson gave a series of lectures on Prosody in Composition, The Critic and His Job, and The Symphony Orchestra (subtitled The Most Conservative Organization in the World). The Critic and His Job, in particular, evoked an assortment of reactions, from pleasure and surprise to indignation and laughter, and Mr. Thomson dealt brilliantly with his hecklers. His speeches introducing showings of films for which he supplied scores—The River, The Plough that Broke the Plains, and Louisiana Story—shown at the Fine Arts Center Theatre were in his wittiest and most illuminating vein.

A number of Thomson works were presented during the summer. At a chamber-music concert on Aug. 2 the Second String Quartet was given a fine performance by the Colorado College Summer Quartet, whose members were Louis Persinger and Frank Costanzo, violinists; Ferenc Molnar, violist; and Luigi Silva, cellist. The program also included Mozart's B flat major Sonata, played by Mr. Persinger, with Max Lanner of the Colorado College faculty as pianist; and a bright though not too well rehearsed performance of the Brahms A major Piano Quartet. Parts of the Second Quartet were repeated on Aug. 2, in

a concert honoring visiting composers. The other works in this program were Divertimento, by Cecil Effinger, and Folk Cycle, by Reuel Lahmer, both Colorado composers; the Chamber Concerto, for solo viola and string nonet, by Ellis Kohs, of California; the Fourth Piano Sonata, by Vincent Persichetti, of New York; and Thomsoniana, a setting, by the writer of this report, for soprano, flute, horn, piano and string quartet, of five of Mr. Thomson's politer reviews from the New York Herald Tribune.

THE Kohs concerto is a sensitive, original, and extremely well-written piece. Mr. Molnar, for whom it was composed, gave an exquisite performance of the solo viola part, bringing a wide range of colors and moods to a work subtly designed to contain them. The music has something of the formal stability of Hindemith, of the rhythmic beat-splitting of Stravinsky, of the harmonic extension of Bartók; but these origins have clearly been only part of a technical growth to mastery. The expressive content is very much the composer's own, and is restrained and moving.

In the folk songs of Reuel Lahmer the almost insoluble problem of harmonizing, elaborating, decorating, and adding to a folk melody of modal character without destroying or obscuring that character is beautifully solved. The accompanying materials seem to extend the color and rhythmic implications in the tunes themselves, so that after hearing these settings, it is difficult to imagine them in any other form. The songs were sung by Eugene Casselmann, accompanied by the composer. Effinger's Divertimento, with Mr. Costanza, Mr. Molnar, and Joseph Bloch, pianist, was not as well rehearsed as the Kohs piece, and its



Seven composers whose works were performed at Colorado College. On the piano bench: Peggy Glanville-Hicks and Vincent Persichetti. Standing, left to right: Reuel Lahmer, Ellis B. Kohs, Cecil Effinger, Virgil Thomson, and George Antheil

contemporary, folksy idiom particularly requires precision to make its full effect. Mr. Persichetti gave a splendid account of his own sonata, an abrupt, dissonant, but brilliantly-conceived work that suits the composer's pianism admirably. The fragmented thematic materials are welded by a convincing tension scheme, and by a logical evolution of both mood and material.

In a Haydn-Mozart concert on Aug. 9, Mr. Persinger played Mozart's G major Violin Concerto; Mr. Silva played Haydn's D major Cello Concerto; and Mr. Costanzo and Mr. Molnar gave a brilliant and lovely performance of Mozart's Symphonie Concertante in E flat, for violin, viola, and string orchestra. The Colorado College String Orchestra, under the direction of Edgar Schenkman, opened the concert with Haydn's Symphony No. 49.

ON Aug. 16, Mr. Schenkman directed a concert, by the string orchestra alone, consisting of a Purcell suite for strings, Bartók's Divertimento, Beethoven's Grosse Fuge, and Tchaikovsky's always miraculous Serenade in C major. Mr. Schenkman had developed quite a fine ensemble by the end of the summer session, and its performance—particularly in the Bartók and the Tchaikovsky—was very creditable.

The final concert of the festival, on Aug. 18, was devoted entirely to works by Mr. Thomson, with the composer conducting excerpts from his opera Four Saints in Three Acts. Soloists in the opera were Josephine Vadala, soprano; Lucille Miller, mezzo-soprano; and George Lynn, baritone. The chorus was the Colorado College summer choir. In addition to the operatic excerpts, the program included his First String Quartet, and his Violin Sonata, played by Mr. Costanzo and Maxim Schapiro, pianist. Mr. Schapiro also played the Ten Etudes, and Mr. Silva played the Cello Concerto, which was given its premiere by the Philadelphia Orches-

tra last winter. The orchestral part was played on the piano by Max Lanner.

The whole tone of the final concert was gala. The standard of performance was excellent, and the Four Saints in Three Acts music and words proved to be as sure-fire and shocking to the audience as they had been fifteen years ago, when they were first heard.

The 1950 summer session of the fine arts department of Colorado College had the largest enrollment of students in the history of the school.

Three events marked the Bach anniversary year. The string orchestra, with soloists, played a program that featured the Third Brandenburg Concerto and Sixth Brandenburg Concerto, with Mr. Molnar and Mr. Persinger as soloists in the latter; the E major Violin Concerto, with Mr. Costanzo as soloist; the Suite No. 2, in B minor, with Mr. Baker as flute soloist; and the Concerto in C minor for Two Pianos, played by Mr. Lanner and Joseph Bloch.

A Bach concert by organ, chorus, and orchestra held in Shove Memorial Chapel, on the college campus, included the Prelude and Fugue in B minor, with Jessie Newgeon Hawkes at the organ; the solo cantata Schlege doch, gewünschte Stunde, sung by Lucille Miller, contralto; the Third Brandenburg Concerto; and the cantata Christ lag in Todesbanden. The third Bach event was a lecture by Willi Apel.

Mr. Bloch again conducted a series of illustrated lectures on Parallels in Piano Music.

The annual Hanya Holm dance concert was given by soloists and ensembles from the dance classes, with solo performances by Miss Holm, Ray Harrison, and others. Toward the close of the session three student recitals were given, with one program devoted mainly to student-composer works from the composition classes of Reuel Lahmer.

—RAY BERRY

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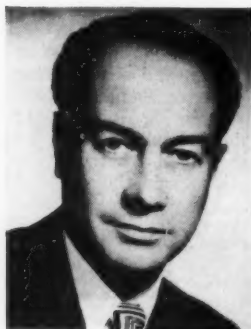
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Guggenheim Concerts End Series under Goldman

The last of this summer's free Guggenheim Memorial Concerts was given on Aug. 13 on the Mall in Central Park, when Edwin Franko Goldman conducted his band before an audience estimated at 20,000. As usual, the directorial tasks were shared by Richard Franko Goldman, the band-leader's son. During the summer, 47 programs were played, and three were canceled because of rain. They were given four times weekly in Central Park and twice weekly in Prospect Park, Brooklyn.

New Ballet By John Antill Given Premiere In Australia

By WOLFGANG WAGNER

Sydney

WHEN Eugene Goossens visited Australia as a guest conductor in 1946, he looked for worthwhile Australian compositions. John Antill, then music supervisor for the Australian Broadcasting Commission, submitted the score of a ballet, Corroboree, which he had finished three years earlier. Mr. Goossens was struck by the originality of the work, and he asked Antill to arrange an orchestral suite from the score. This suite had its world premiere in August, 1946. Mr. Goossens then took the score to England, conducted its London premiere in October of the same year, and introduced Corroboree to the United States a few months later, in concerts by the Cincinnati Symphony. The BBC Symphony, under Sir Adrian Boult, recorded the work, and it was distributed throughout the world by the BBC transcription service. Performances in Sweden and one by the Berlin Philharmonic at the Edinburgh Festival, also under Mr. Goossens, followed. A second orchestral suite received its first performance on May 20, 1950, at the Sydney Town Hall. The world premiere of the full ballet finally took place on July 3, 1950 in Sydney, under the auspices of the Arts Council of Australia.

A corroboree is a festive and ceremonial dance of the Australian aborigines; it is entertainment and amusement for him, but above all it is a sacred ritual. A corroboree, varying in form and execution in different parts of Australia, is always a great social event, whether it is held in honor of a visiting tribe, as an initiation ceremony for young men, as a reenactment of the myth enshrining the deeds and travels of a dreamtime hero, or as a prayer to insure rain.

THE aborigine's closeness to nature is the source of inspiration for his dances, melodies, and rhythms. The calls and cries of birds and other animals and the sounds of wind and rain are faithfully imitated; even the sound of the motors of an airplane that has happened to fly above an aboriginal camp may be included in the next corroboree. Leaves, feathers, and skins are used as costumes, and earth, blood, and ochre are employed in the elaborate designs with which the men cover their bodies. Their musical instruments consist of tapping sticks; hollow pieces of trees, sometimes up to six feet long, into which the performer sings or hums; and drums of various sizes. There is a great deal of chanting, hand-clapping, and beating upon the thighs.

Australian aboriginal music is based on a four-note diatonic scale with microtonic progressions. The melodic phrases are usually very short, and their endless repetitions tend to create an impression of monotony to Western listeners. For the aborigine, however, every twist or inflection of a phrase has a different and very definite meaning. The natives have a highly developed sense of rhythm, and seemingly without exception possess absolute pitch.

Antill was faced with the problem of transcribing this music for the instruments of the orchestra without destroying its individual characteristics. Conceived from the beginning as a ballet, Antill's score is extremely programmatic and suggestive. The various instruments of the orchestra are called upon to imitate sounds of nature. The often frightening noises that emanate from the orchestra pit, together with the monotonous beating of the percussion section (five players are needed to handle six timpani and

eighteen other instruments) produce an atmosphere of tension and weirdness.

The work is a composite of various types of corroborees. It is divided in seven sections, over all of which the Medicine Man presides as a linking figure and master of ceremonies. His swift, jerky actions are represented by a reiterative phrase, B, F, E flat, which runs through the whole score.

THE ballet begins in darkness. A few dim fires give a faint outline of the scene, a rocky plateau dominated by a huge, age-worn table-stone. The moon rises slowly. Up from the gully come the Witchetty Grub Men and the members of the Emu Totem.

In the Welcome Ceremony, the council of old men starts incantations; the tribes request instructions about the procedure of the corroboree; and the Medicine Man delivers his directions and works his magics while the tribal jester cabrioles.

The Evening Star appears, and men dressed as birds celebrate the event with a solemn dance.

The Frog Totem, assisted by Fish Men, performs a rain dance.

The Snake Totem demonstrates and placates the Spirit of the Wind.

As the light grows, the Kangaroo Men, realizing that the sun will soon appear, pay homage to the rising sun.

The Morning Star appears. Members of the Flower Totem perform a stately dance to appease the spirits of departed tribesmen.

A procession of Totems, with representatives of the Lace Lizard, Cockatoo, Honey Ant, Wildcat, and Small Fly Totems, leads to the Closing Fire Ceremony. All totem signs are raised, spears are thrown, and boomerangs are clashed; huge torches are lit and waved about in a frenzy. With grotesque facial expressions and quivering of hands and body the participants leap and prance around in a state of delirium, and the curtain falls upon a scene of chaos and prostration.

IT was evident from the outset that the young choreographer Rex Reid, a former member of the Ballet Rambert, devised choreography that was a synthesis of native naturalism and



Consolidated Press

Clem Kennedy designed the masks for these four elders of a tribe who appear in Corroboree, a ballet based on a festive dance of the Australian aborigines, which recently had its world premiere in Sydney, sponsored by the Arts Council of Australia. John Antill and Rex Reid provided the music and choreography.

Western sophistication. Admirably supported by the colorful and imaginative costumes of the Sydney designer Robin Lovejoy, the realistic masks of Clem Kennedy, and the authentic and impressively simple décor of William Constable, he succeeded in staging a ballet that held the interest of the audience from beginning to end.

Corroboree was performed by the National Theatre Ballet Company, an all-Australian group founded in Melbourne eighteen months ago. With the exception of the Medicine Man, a most exacting part, the ballet provides no major solo parts. It is a group work for an unlimited number of dancers, preferably men, and the greater the masses the choreographer can muster on the stage the stronger will be the impact on the audience.

Antill himself conducted. The Australian Broadcasting Commission gave special leave to the members of the Sydney Symphony in order to insure the best possible performance of the difficult score. The participation of the orchestra in the midst of a very strenuous concert season made only six performances of Corroboree possible, all of which took place before packed and enthusiastic houses. In Corroboree, Antill has created a work that the musical world will have to respect as a representative contribution of Australian art and culture.

Gliere Awarded Prize For New Ballet Score

Moscow.—Reinhold Gliere, whose 75th birthday was celebrated throughout the Soviet music world early this year, has been awarded a Stalin Prize for his ballet score The Bronze Horseman, which was given its premiere in Leningrad in 1949. The Bolshoi Theatre of Moscow has recently commissioned a number of other stage works. Already accepted for production next season is a ballet score by Serge Prokofiev, The Stone Flower. A ballet called Moscow Dawns is being composed by Dimitri Kabalevsky, and Aram Khachaturian is at work on a ballet called Brothers, which deals with the fight of colonial peoples for independence. Dimitri Shostakovich is working on an opera called October, whose story will relate the events that preceded the October Revolution of 1917. Marian Koval is writing an opera called Men of Sevastopol, dealing with that city's defense during the last war; and Nina Makarova, who is Kabalevsky's wife, is basing an opera on Margarita Alighieri's poem Tale of Truth. The Bolshoi experiment in stimulating the creation of stage works is being duplicated in other centers.

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In Search of A Policy

For The Berkshire Festival

THE disagreement between Serge Koussevitzky and the Boston Symphony trustees over this summer's programs at Tanglewood is an open secret. Shortly after his return from Europe in June, Mr. Koussevitzky complained on a CBS Green Room broadcast—which was immediately picked up by the newspapers—that the orchestra board had acted without his knowledge in engaging Victor de Sabata to conduct two concerts in the second week of the series in the Music Shed. The importation of a guest conductor, Mr. Koussevitzky maintained, violated the long-standing Tanglewood policy of engaging only American conductors (America being the Western Hemisphere, in view of the inclusion of Eleazar de Carvalho, Brazilian pupil and protégé of Mr. Koussevitzky) for the concerts he himself did not elect to conduct. Even though the non-American guest was acknowledged even by Mr. Koussevitzky to be a musician of high standing, his presence, the former Boston conductor indicated, was wholly out of keeping with the demonstrated aims of Tanglewood as an American institution and as a big, happy family.

To Mr. Koussevitzky's objection the trustees retorted that he himself had agreed to conduct during the second week of Music Shed concerts as well as the first and third, after Charles Munch decided to go to Europe instead of making his first visit to Tanglewood. It was Mr. Koussevitzky's own belated decision to cut down his schedule—a decision he reached toward the end of his arduous four-continent guest-conducting tour—that forced the board to seek another qualified conductor to fill out the season. The board appeared not to agree that it should have consulted Mr. Koussevitzky before settling upon Mr. De Sabata.

For a time, an open breach existed between Mr. Koussevitzky and the board. The conductor insisted that his former title of music director be eliminated from the printed programs, as a symbol of his unwillingness to assume responsibility for the over-all artistic plan of the season. Having established his aloofness by this device, however, he evidently felt that matters had gone far enough for the time being. When Mr. De Sabata appeared backstage soon after his arrival at Tanglewood the two conductors embraced warmly, but the management, whether by design or by oversight, neither made a pictorial record of the rapprochement nor passed on formal word of it to the press. And on the Thursday and Saturday evenings when Mr. De Sabata conducted Mr. Koussevitzky was nowhere to be seen. At the end of the season, grapevine reports of the situation described the conductor and the trustees as poised for battle over next summer's plans.

To the extent that the participants in this internecine war are merely exhibiting the heat of temperament that is so often an unavoidable by-product of large-scale musical endeavor, it is nobody's business but theirs. If Mr. Koussevitzky is dissatisfied with the authority and status granted him by the trustees of the Boston Symphony, which owns Tanglewood and has a legal right to operate the institution as it sees fit, the altercation is a personal one. The general public is entitled to indicate that it admires Mr. Koussevitzky as an artist, but it has

no right to meddle in the relationship between the conductor and his employers.

However this may be, the general public does not exceed its prerogatives by expressing an opinion about the artistic side of the Tanglewood dispute. And it is in this area that Mr. Koussevitzky, on the grounds of present evidence, most clearly seems to be right and the board of trustees dead wrong. If Mr. De Sabata had arranged, in either of his concerts, programs of the lofty stature and high interest of all those directed by Mr. Koussevitzky and Leonard Bernstein, we might have been willing to override Mr. Koussevitzky's patriotic protestations and welcome a musician who contributed to the importance and the growth of the most significant summer music project in the United States. But Mr. De Sabata chose to repeat the get-success-quick formula he had applied in his New York Philharmonic-Symphony engagement last winter. His programs were glorified pop concerts, composed of attention-getting items thrown together in disorderly fashion with no apparent motivation beyond the hope of winning applause from the audiences. This applause Mr. De Sabata won, for he is in every way an expert craftsman; but in winning it he seriously debased the level and vulgarized the tone of Tanglewood.

The Boston Symphony trustees would do well to examine the history of the Lewisohn Stadium, the Hollywood Bowl, and kindred enterprises which have fallen back in late years onto the practice of seeking to entice an audience with names rather than with musical substance. Every year the problem of attracting sufficient patronage becomes graver, for every year the novelty of a round of guest conductors and prominent soloists repeating the same tired repertory wears thinner. In the end the policy becomes impotent. Only by expanding the musical horizon of Tanglewood rather than contracting it can the Boston Symphony trustees count on the permanence of the institution.

IF Mr. Koussevitzky's idealism prevails in the struggle of wills, and he is allowed to resume artistic command next summer, the development of Tanglewood will still not be automatic. To be sure, all the programs he is responsible for are intelligently laid out, and most of his own performances are of a quality that is rarely encountered in the world today. But he has tended to work his pet pieces too hard; and even when his concerts have contained fresh materials—as they frequently have—he has usually planned the programs one by one. Except in the early season Bach and Mozart series, played by part of the orchestra in the Theatre-Concert Hall, Mr. Koussevitzky has not shown much overview. This summer, for instance, two large works and one smaller one by Berlioz appeared on various occasions. Why could not his Requiem and two or three other major works have been added to the schedule, and brought together into an imposing Berlioz festival? If Tanglewood is to retain its standing, not only in this country but also in Europe, where it enjoys a reputation that is almost legendary, it must be given a real artistic coherence and a real artistic mission.

Tanglewood needs clear thinking and a redirection of many of its energies if it is not to slip from esteem. Let us hope that Mr. Koussevitzky sees the challenge and is willing to rise to meet it. And if he does, let us hope that the trustees of the Boston Symphony will again empower him to act.

MUSICAL AMERICANA

THE leading male role in the forthcoming Broadway production of the musical drama *The Barrier* has been assigned to **Lawrence Tibbett**. The baritone will be co-starred with **Muriel Rahn**, soprano, who sang in the Columbia University Opera Workshop performances last January. The work was composed by **Jan Meyero-witz** to a libretto by Langston Hughes. **Leopold Stokowski** became the father of a boy on Aug. 22. A series of transcribed programs with **Sir Thomas Beecham** as commentator was inaugurated on WQXR on Aug. 2. During September and October **Bruno Walter** will make his first appearances in seventeen years in Berlin and Frankfurt-am-Main and his first in 28 years in Munich. He will also conduct in Stockholm, Gothenburg, and Zurich.

In its first trip across the Atlantic the S. S. *Liberté* brought **S. Hurek**, who was returning from a three-month tour of Europe. The impresario holds contracts with four artists who will appear in this country for the first time during the coming season: **Friedrich Gulda**, Austrian pianist; **Victoria de los Angeles**, Spanish soprano; **Boris Christoff**, Bulgarian bass; and **Della Rigal**, Argentinian soprano. The film biography of Enrico Caruso, in which **Mario Lanza** will portray the tenor, will include **Blanche Thebom**, mezzo-soprano, in the cast. **Giuseppe Valdengo**, baritone, has been engaged to record music for the part of Antonio Scotti. **Peter Herman Adler** will stage the film's operatic sequences and direct the orchestra.

The **Trapp Family Singers** returned to their native city of Salzburg, Austria, for the first time in twelve years, on Aug. 5. Before he completed his recent South American tour, **Yehudi Menuhin** gave two unscheduled violin recitals. He appeared in Quito, Ecuador, for the benefit of the earthquake victims, and in Panama. **Shura Cherkassky**, pianist, has returned to the United States after a concert tour of Europe. While in England he signed a contract to record for HMV records. **Peter Bartók**, son of the late composer, and **Franco Aurori** and **Tibor Serly**, conductors, have gone to London to record several of Béla Bartók's works. **Emmanuel Vardi**, violinist, will also participate in the recordings.

Herta Glaz, contralto, was injured in an automobile accident recently near Aspen, Colo., where she was a member of the Aspen Institute faculty. **Joseph Schuster** will give cello recitals in a dozen European cities between Oct. 2 and Dec. 1. In his recent South American tour **Rudolf Firkusny** gave the first performances there of **Bohuslav Martinu's** Third Piano Concerto, with the Brazilian Symphony, conducted by **Nino Sonzogno**. The **Albeniz Trio** has just been signed by the Mercury Record Corporation to record several piano trios.

Joan Hammond will sing five major roles as guest artist at the Royal Opera House, Covent Garden, during the autumn season. She will also be heard in BBC performances of *Turandot* and *Der Freischütz*, before she comes to America in January. Upon his return from Europe **Grant Johannessen** immediately began a transcontinental tour with appearances at the La Jolla Festival in California. **Alfredo Antonini** recently conducted a series of concerts with the National Symphony of the Dominican Republic in Ciudad Trujillo. Between forthcoming concert and operatic engagements in Italy, France, and Switzerland, **Stella Roman** will make an album of operatic arias for Continental Records, in Barcelona, Spain.

Paula Lenchner, of the Metropolitan Opera, sang the title role of *Madama Butterfly* fourteen times during the 1950 Central City Opera Festival. **Efrem Kurtz**, conductor of the Houston Symphony, sailed on Aug. 25 for London, where he will conduct the Royal Philharmonic. **Fernando Valenti**, harpsichordist, was married on Aug. 14 to Ann Katherine Gerhauser at Aspen, Colo., where he taught this summer. **Ralph Lambert**, Canadian tenor, will appear with the San Carlo Opera in Naples, in December.

Claramae Turner, contralto of the Metropolitan Opera, spent part of the summer singing at the Sheraton-Biltmore Hotel in Providence, R. I. **Ozan Marsh** appeared as soloist in a performance of Beethoven's Emperor Piano Concerto with the Syracuse Symphony, on July 26. **Willa Stewart**, American soprano and a member of the Vienna Staatsoper, visited this country between seasons to make arrangements for recordings to be released by Remington Records. **Lorenzo Alvary**, Metropolitan Opera bass, made his musical-comedy debut when he appeared in the leading role of *Gepetto* in the Pittsburgh Light Opera Company's production of *Pinocchio*, on Aug. 7. During his stay in England **E. Power Biggs** will play an all-Bach recital in Westminster Abbey and other famous London churches, as well as appear in orchestral concerts and BBC broadcasts.



Above: Enrique Fernández Arbós, Spanish conductor, and Artur Rodzinski, conductor of the Los Angeles Philharmonic, pause during a stroll along a mountain road in California. Right: Three pianists arrive in New York on the S. S. *Ille de France* for American concert tours—Ignace Paderewski, Ernest Schelling, and José Iturbi



WHAT THEY READ TWENTY YEARS AGO

Had To Wait Three Years More

Why don't we hear *Salome* at the Metropolitan? Surely a theatre that boasts of its international repertoire should not, season after season, neglect or ignore Strauss' most vital essay in the form of music drama. Surely the ban on this work, brought about by Anne Morgan, J. Pierpont's daughter, some years ago when Olive Fremstad sang it here, is no longer the reason. Or is it? If so, it is high time that intelligent public opinion was marshalled for a protest. If Jeritza can sing it in San Francisco, she ought to do likewise in New York. I am not so sure she can sing it, but she could certainly act it. And Strauss' glowing orchestral writing would atone for a great deal, as it does in his other operas. (Mephisto's Musings.)

Announcers Take Note

In England they take radio seriously, as they do many other things that to us are merely diversions. They have an Advisory Committee on Spoken English. Some of the words listed in the *London Times* and given official pronunciation are: Fanfare, Flaccid, Joust, Nescience, Protocol, Puisse (whatever that is), Reredos, Cacique, Harem (which they call "Hairem" and not "Hah-reem" as we have always called it), and Seidlitz. As a certain English poet said, or very nearly, "the wonder was not that they were pronounced so well as that they were pronounced at all!" (Mephisto's Musings.)

Puisse (pronounced pi-ny). Later, subsequent, a junior, subordinate, tiny, puny, etc., etc. (Edit.)

New Artists for Chicago

The Chicago Civic Opera has announced new artists for its 1930-31 season, which opens on Oct. 27. In addition to new singers—Lotte Lehmann, Mary McCormic, Maria Rajdl, Sonia Sharnova, Oscar Colcaire, Octave Dua, Rudolf Boeckelmann, Eduard Habich, and John Charles Thomas—a new stage director will be added. He is Otto Erhardt, of the Dresden State Opera. Others who have been added are Jennie Tourel, Paul Althouse, Hans Hermann Nissen, Jean Vieuille, Emma Redell, and Salvatore Baccaloni.

Four Cut the Melon

Announcement of the division of the Victor Symphonic Prize of \$25,000 between four American composers was made by E. E. Shumaker, president of the Victor Talking Machine Company, on Aug. 17. In addition to an award of \$5,000 to Ernest Bloch and two similar prizes to Robert Russell Bennett (one each for *Abraham Lincoln* and *Sights and Sounds*, two orchestral works), two remaining prizes of \$5,000 each have been given to Aaron Copland and Louis Gruenberg. Bloch's winning work was a mountain symphony entitled *Helvetia*; Copland's, *Dance Symphony*; and Gruenberg's, a symphony.

Rich Diet at Salzburg

The Salzburg Festival programs included six opera productions, three of them new stagings (besides four theatrical productions), nine orchestral concerts, four programs in the cathedral, another church concert, and six serenades in the open air. The new opera productions were Mozart's *The Marriage of Figaro*, Donizetti's *Don Pasquale*, and Gluck's *Iphigenia in Aulis*, the last in a new arrangement by Richard Strauss. *Der Rosenkavalier*, *Don Giovanni*, and *Fidelio* were the other operas.

A Veteran To Return

Sir George Henschel, the first conductor of the Boston Symphony, from 1881 to 1884, will return to America for the first time in 46 years to lead this organization in the opening pair of concerts of its fiftieth jubilee year at Symphony Hall on Oct. 10 and 11. Serge Koussevitzky will begin his seventh season as conductor of the orchestra with the concerts of the following week.

Revisiting the Shannon

John McCormack has spent an interesting vacation on his estate in Ireland at Monastereven, County Kildare, this summer. He enjoyed one of his favorite sports, salmon fishing, and caught several sizable fish.

Still Needed

We still cling to the theory that music must be performed in huge and expensive auditoriums before a great throng. But not all music need be enjoyed in this fashion—in fact, not all forms of music can be. Would it not be pertinent for music lovers to establish a "Little Concert Hall" in every community? These need not be on the main thoroughfare or in locations where real estate is expensive. Place might be found even in an old barn for the performance of the choicest music before a few.

On the Front Cover:

NADINE Conner was born in California, the great-granddaughter of pioneers who had settled there before 1850. While in college the young soprano won a position as staff vocalist on a radio station, which led to appearances on nationally prominent broadcasts. After engagements with West Coast opera companies she made her Metropolitan Opera debut in the 1941-42 season, as *Pamina* in *The Magic Flute*. Since then she has sung twelve other roles at the Metropolitan. In addition to radio, concert, motion picture, and opera engagements, she made her first appearance last summer on television, on the Firestone hour, and in operetta, in a Hollywood Bowl production of *The Vagabond King*.

Stadium Concerts End Season After Seven Rainy Weeks

THE 33rd Lewisohn Stadium season came to a close on Aug. 5 with a program that is now traditional, Rodgers and Hammerstein Night. Rain, which had caused the cancellation of so many stadium concerts this summer, came down shortly before the program began and threatened to drive away the audience of 19,000 persons who had been attracted by the popular program. However, Mrs. Charles S. Guggenheimer, the energetic chairman of Stadium Concerts, firmly told the audience to remain in its seats as the weather man had told her the rain would be over in a few minutes. Her statements were justified by the prompt clearing of the skies, and the evening proceeded as scheduled.

Salvatore Dell'Isola, who has conducted many of the Rodgers and Hammerstein musicals, led the orchestra, four vocal soloists, and chorus in excerpts from State Fair, Carousel, Allegro, South Pacific, and Oklahoma! The quartet of singers assembled for the occasion were Annamary Dickey, soprano; Gladys

Swarthout, mezzo-soprano; Thomas Hayward, tenor; and Robert Weede, baritone.

Richard Rodgers, who had been scheduled to conduct some of the works, was unable to appear because of illness, but his partner in the creation of these musical shows, Oscar Hammerstein 2d, was on hand to address the audience during the intermission. He paid tribute to the members of the audience by calling them "the best 20,000 sports I know." In speaking of Mrs. Guggenheimer's pre-concert remarks, he said he had never seen so many people going out and coming back again at the persuasion of one person. At this point, Mrs. Guggenheimer gave him a kiss so hearty it almost dislodged her hat.

In the course of her opening remarks, Mrs. Guggenheimer also thanked all those who had contributed their dollars so generously to the support of the Stadium Concerts, adding, after a significant pause, that she "could stand more."

A total of 274,000 persons attended the 31 concerts given during the 1950 season. Originally scheduled to run eight weeks, it was curtailed at the end of the seventh week because of the continuous bad weather, which seriously reduced gate receipts. Five concerts were cancelled completely; three were postponed once; one was postponed twice; and one was interrupted at the intermission point and never resumed. Several were played in spite of threatening skies or actual drizzles. The season's record attendance of 23,000 was drawn by the annual all-Gershwin program. The Rodgers and Hammerstein program, the Evening with Sigmund Romberg, Ballet Theatre, and the Night of Italian Opera drew the next largest crowds, in that order.

—N. P.

Andersen and Somach, July 24 and 25

Because of a television commitment, the concert of July 24 was presented as scheduled, although threatening weather until concert time kept all but a handful of spectators away. In order to give the two soloists, Stell Andersen, pianist, and Beverly Somach, violinist, a better opportunity, the program was repeated the following night, when about 5,000 attended. Dampness militated against the best results from orchestra and soloists on Monday, but better conditions prevailed on Tuesday, and the second audience enjoyed smoother performances.

Pierre Monteux conducted the concerto accompaniments, Beethoven's Egmont Overture, and Brahms' Academic Festival Overture. The fifteen-year-old Miss Somach played first, and showed many first-rate qualities. Her tone was large and round, she had facility of finger and suppleness of bowing, and a nice feeling for the warmth of a phrase. Tchaikovsky's Violin Concerto gave her an opportunity to use all of these, and while she did not always plumb emotional depths inherent in the music she gave a very fine account of herself and was warmly applauded. Two encores with Dorothy Zacharias at the piano completed her offerings.

After intermission, Miss Andersen took over the spotlight both in the stadium and for the NBC television cameras. She played Beethoven's Emperor Concerto with considerable style and conviction in her fifth consecutive appearance in Lewisohn Stadium seasons. Particularly excellent were the quieter passages in the Adagio, where she produced a singing tone and a pleasing melodic line. Two encores closed the program.

—Q. E.

Naoum Blinder, July 26

Pierre Monteux had his regular concertmaster as soloist when Naoum Blinder, the first-desk violinist of the San Francisco Symphony, made his Lewisohn Stadium debut. Brahms' D major Violin Concerto provided ample opportunity for Mr. Blinder to demonstrate the breadth and substance of his musicality. He met all of the technical problems easily, and without letting them interfere with the romantic sweep and dramatic power of his conception. It was an altogether individual and impressive performance that he gave. There were also three encores with piano accompaniment.

Mr. Monteux provided the soloist with a most sensitive and supple accompaniment, and further revealed the remarkable freshness of his approach to music in a wonderfully luminous and vital reading of Beethoven's Fifth Symphony. An equally fine performance of Beethoven's Overture and Air de Ballet from The Creatures of Prometheus completed the program.

—J. H., Jr.

First Piano Quartet, July 27

After Pierre Monteux had concluded his portion of this program and, coincidentally, his engagement at Lewisohn Stadium, with an elegant performance of Mozart's Jupiter Symphony and a zestful one of Milhaud's Suite Provençale, the stage was taken over by the First Piano Quartet. The quartet of keyboard colleagues—George Robert, Adam Garner, Frank Mittler, and Edward Edson—appeared also with Mr. Monteux in the Vivaldi-Bach Concerto in A minor for Four Pianos and Orchestra, and, as an encore, an arrangement of Rossini's La Danza. Their special arrangements of popular works by Paganini, Weber, Rachmaninoff, Chopin, Milhaud, Debussy, and Liszt were greatly appreciated by the audience. They played with fine co-ordination and rhythmic neatness, and a generally pleasing tonal quality.

—Q. E.

A Night in Vienna, July 29

The annual Viennese program conducted by Robert Stolz furnishes, year in and year out, one of the pleasant interludes of the Lewisohn Stadium season. This year the conductor had as soloists Irra Petina, mezzo-soprano, and Kurt Baum, tenor, both of the Metropolitan Opera. As in his appearance last summer, Mr. Baum was in his most excellent voice. Viennese light opera seems to lie close to his heart, and he sang—particularly in Ja, das Alles auf Ehr, from Johann Strauss's Der Zigeunerbaron—with fine vitality and remarkable expansiveness of personality. Miss Petina's upper voice was not in its most secure state, but she sang excerpts from Oscar Strauss's The Chocolate Soldier and the conductor's own Favorit ingratiatingly enough. The two soloists joined forces after intermission in two duets.

The orchestral portion of the program consisted of excerpts, arrangements, and potpourris of music by Johann Strauss (both Jr. and Sr.), Franz Lehar, the conductor, Emmerich Kalman, and Ralph Benatzky.

—J. H., Jr.

Zino Francescatti, July 31

Vladimir Golschmann, beginning his Lewisohn Stadium assignment, and Zino Francescatti pooled their resources in Beethoven's Violin Concerto on the hot, sultry Monday night of the final week. The second half of the program, which contained only two pieces, was devoted to César Franck's symphony.

Under the most ideal concert conditions, Mr. Francescatti's performance of the concerto would have been memorable; with the hazards of amplification and the sort of weather that ordinarily plays havoc with the intonation of a string instrument, it was

next to unbelievable. He overrode the difficulties of the figurations as though they did not exist, executing them so cleanly that the perfection of his placement of every tone—even at rapid tempos—might well serve as a model of honest violin-playing. He maintained exquisite tonal poise at all times, and played lyric melodies with long span and expressive accentuation. The structure of the concerto he saw whole and in the round; but his understanding of its conception was unobtrusive, for there was nothing of the classroom about the vital and lively way in which he realized the relationships of all the parts to the whole. The concerto has not often been as magnificently played.

Mr. Golschmann's dealings with the Franck symphony were capable and agreeably unostentatious, but a bit pedestrian. The music is not strong enough to stand without help, and the conductor, through the natural reticence that keeps him aloof from any practices that might seem in bad taste, did not deliver it with enough rhetorical fervor.

—C. S.

French Works, Aug. 1

In his second Lewisohn Stadium concert Vladimir Golschmann prefaced a performance of Brahms' First Symphony with works by three French composers who were contemporaries in the recent past—Debussy, Fauré, and Ravel. Two brief excerpts from Fauré's suite, Pelléas et Mélisande, opened the program, which continued with Nuages and Fêtes, from Debussy's three Nocturnes. Mr. Golschmann and the orchestra managed to reflect some of the flashing brilliance and excitement of Fêtes, but the magic inherent in Nuages was scarcely suggested. Ravel's Bolero was agreeably effective in a well-paced performance.

The second and third movements of the Brahms symphony fared best in a performance which, on the whole, rarely rose above the routine level. Mr. Golschmann's occasional arbitrary tempo changes were not particularly objectionable, but the general lack of vitality in the reading and playing of the work left much to be desired.

The rains that ushered in the month of August spent themselves before the time appointed for the concert, but the remaining overcast sky must have intimidated many, since the attendance was rather sparse.

—A. H.

(Continued on page 18)

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Record-Breaking Attendance Marks Final Dell Program

Philadelphia

THE 1950 season of Robin Hood Dell summer concerts came to an end on July 27, when the largest crowd in its history, estimated at between 17,000 and 20,000 persons, attended. The reasons for this huge gathering, which covered all available space in the auditorium as well as the adjacent grounds, were the presence of the motion-picture soprano Jeanette MacDonald, an uncommonly beautiful evening, and the fact that there would be no more al fresco entertainment until next year.

Miss MacDonald looked ravishingly lovely in a splendidly spangled dress, and she did all the things expected of a popular celebrity — threw kisses right and left, accepted flowers with a charming curtsy, and gave some of the blooms to members of the orchestra. The Dresden-china prima donna sang astringently, but with great security and a tone that carried well. Technically she excelled many celebrated singers, and she delighted her audience by holding the high C of the Italian Street Song, from Naughty Marietta, until the cows came home. Her more serious offerings included Un bel di, from Madama Butterfly, and Il est doux, from Hérodiade. Vladimir Golschmann, the conductor, was rather lost in all this excitement. For the record, he conducted admirably the Overture to Rossini's William Tell and the Suite from Prokofiev's The Love for Three Oranges.

Lauritz Melchior, Wagnerian heldentenor, was the first soloist in the penultimate week at the Dell. He appeared on July 17 and sang Lohengrin's Farewell and Narrative, and the Spring Song, from Die Walküre, with plenitude of voice but noticeable shortness of breath. His later contributions were from his repertoire of more recent seasons — Because, Without a Song, Yours Is My Heart Alone, and Some Enchanted Evening. Leonard Bernstein was the conductor. He offered a lovely reading of Schumann's Spring Symphony and an eloquent one of Strauss' Till Eulenspiegel.

On July 18, Mr. Bernstein came into his own and earned one of the genuine triumphs of the Dell season with one of its most interesting programs. As both soloist and conductor, he presented Ravel's Piano Concerto in G major, in a delightful manner. Above all others who tried the dual role of conducting and being soloist at the same time, he was the most successful, and he managed it with a minimum of effort.

Mendelssohn's Italian Symphony, which opened the program, was given

a memorable performance, and Gershwin's An American in Paris was as well conducted as it is ever likely to be. Finally, Mr. Bernstein offered his own music from On the Town, demonstrating his almost frightening versatility. The one-man show brought a prolonged ovation from a large audience.

On July 20, the First Piano Quartet made its debut at the Dell and achieved a solid success. Despite assurances from the stage that rain was not within one hundred miles of Philadelphia, rain began to fall soon thereafter, spraying a large audience for the balance of the concert with a provoking drizzle. The ensemble's precision was not always present in Bach's Concerto for Four Pianos, but the work was by all odds the most interesting on the program. A transcription of Rossini's La Danza for four pianos and orchestra proved an impressive tour-de-force, and the audience seemed to like it.

Erich Leinsdorf conducted, and his chief offering was Strauss' Don Juan, which he led brilliantly. His performance of Mozart's Haffner Symphony seemed unnecessarily dry. The quartet continued with transcriptions of Debussy's Clair de Lune, Chopin's Fantaisie-Impromptu, and one of Liszt's Hungarian Rhapsodies. It is questionable whether the first two works are suitable to a treatment that allows little else than metronomic precision.

The sixth and final week opened on July 25 with a program of Viennese music under the direction of Robert Stolz. The Dell orchestra, largely made up of Philadelphia Orchestra members, made this pretty, lilting music sound extremely well, but was not able to allay the tedium of a whole evening of music in three-quarter time. The soloists were Kurt Baum and Irra Petina. The tenor was in excellent voice, his upper notes soaring easily to the climaxes of Don't Ask Me Why, Yours Is My Heart Alone, and an aria from The Gypsy Baron. Miss Petina sang with fervor, but her most effective performances have been in music of another kind.

The only serious novelty of the season was presented on the program of July 26, when Arthur Whittmore and Jack Lowe played Vaughan Williams' Concerto in C major for Two Pianos and Orchestra. The music made a superb impression in this first Philadelphia performance. It is obviously the work of a man whose creative efforts have breadth and nobility, and it reveals much legitimately felt invention. The second movement is a Romanza of great serenity and beauty. The soloists played with enthusiasm, and Vladimir Golschmann, the conductor, collaborated with equal fervor. Mr. Golschmann's chief contribution to the evening was his playing of dances from Falla's The Three-Cornered Hat and the Overture to Weber's Oberon. The soloists also delighted the good-sized audience with excellent arrangements of Falla's Ritual Fire Dance and Ravel's Bolero.

Harrassed by the many postponements caused this season by bad weather, Frederic R. Mann, president of Robin Hood Dell Concerts, commissioned Abraham Levy to draw up plans for a kind of architectural umbrella that could be opened or closed according to climatic conditions. Mr. Levy's sketch, recently made public, shows a series of massive arches spanning the auditorium and supporting a movable covering of insulated aluminum. The aluminum would be covered with a water-resistant cushion to deaden the sound of the rain. A request for funds for erection of the roof has been placed in the hands

of the Philadelphia City Council's finance committee.

The Philadelphia Orchestra has reported a deficit of \$14,954.47 for the 1949-50 season as compared with a deficit of \$78,412.63 for the preceding season. The total attendance of 444,653 for last season represented a gain of 20,983 over the previous season. The number of concerts for both seasons was the same — 141, including those given outside Philadelphia.

The schedule of the Philadelphia Civic Grand Opera Company for the 1950-51 season lists Aida, Oct. 11; Samson et Dalila, Oct. 26; La Traviata, Nov. 17; Il Trovatore, Dec. 7; Don Pasquale, Jan. 30; Carmen, Feb. 14; Thais, Feb. 27; Norma, March 26; Madama Butterfly, April 6; and Otello, April 19. The singers will include Herva Nelli, Hilde Reggiani, June Natelson, Florence Quartararo, Licia Albanese, Margaret Harshaw, Blanche Thebom, Cloe Elmo, Clara-mae Turner, Kurt Baum, Raoul Jobin, Bruno Landi, Brooks McCormack, Walter Fredericks, Ramon Vinay, Cesare Bardelli, Martial Singher, Nino Ruisi, John Lawler, and Salvatore Baccaloni.

—MAX DE SCHAUENSEE

Buffalo Philharmonic Offers Summer Concerts

BUFFALO. — The Buffalo Philharmonic, under the direction of Henry Aaron, assistant conductor, opened its summer series of Pop concerts at Kleinhans Music Hall on July 11. Forty-two members of the regular orchestra participated in these programs, which were given on Tuesday nights through Aug. 22. In the opening concert, called Manhattan Musicals, before an audience of 2,000, the orchestra was joined by the Angelus Singers, a ten-year-old ensemble founded and directed by Kenneth Gill. Active in radio and concert work, the chorus distinguished itself on this occasion with unusual tonal production and attractive stage presence.

Succeeding concerts by the orchestra included a Gershwin and Weill Night, with Earl Wild, pianist; Music from the Films, with Lanny Ross, tenor; A Night at the Opera, with the winners of the Voices of Tomorrow Contest—Marie Werzinger, soprano; Justine Gladkowski, contralto; Anthony Rossi, tenor; and Raphael Dubard, baritone—Broadway Favorites, with the Angelus Singers; Herbert, Rodgers, and Berlin Night, with Phyllis Zimmerman, soprano, and William McGrath, tenor; and Romberg, Kern, and Friml Night, with Marjorie Gordon, soprano, and Donald Dame, tenor.

—BERNA BERGHOLTZ

Annual Assembly Held at Chautauqua

CHAUTAUQUA, N. Y. — The 77th annual assembly of the Chautauqua Institution opened an eight-week program of educational, religious, cultural, and social activities, on July 2. The scheduled musical events included 24 concerts by the Chautauqua Symphony, conducted by Franco Autori, and twelve performances by the Chautauqua Opera Association, directed by Alfredo Valenti. In the opera repertoire were Johann Strauss' Die Fledermaus, Verdi's Il Trovatore, Smetana's The Bartered Bride, Puccini's Tosca, Mozart's The Abduction from the Seraglio, and a double bill of Mascagni's Cavalleria Rusticana and Alberto Bimboni's In the Name of Culture. They were sung in English. During its series the Chautauqua Symphony presented first performances of works by David Holden, Tibor Serly, Frederick Piket, Tadeusz Kassern, and others. Mischa Mischakoff, concertmaster of the NBC Symphony, and Paul Olefsky, principal cellist of the Philadelphia Orchestra, filled these positions.

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Stadium

(Continued from page 16)

Brainina and Mitchell, Aug. 2

Balbina Brainina, Russian pianist, whose stadium debut had been cancelled earlier in the season owing to rain, played Rachmaninoff's Second Piano Concerto in her first appearance in this series. Her playing was in general extremely musical and technically adroit, although she seemed to lack intensity in climactic moments and although her tempos were a shade too free in spots. The slow movement, which the pianist played most affectingly, was particularly admirable for the sensitivity with which she shaped her phrases and extracted every ounce of sentiment without descending into the maudlin. Vladimir Golschmann and the New York Philharmonic-Symphony accompanied sympathetically.

The same musicality was evident in Prokofiev's Second Violin Concerto, in which Jeanne Mitchell was soloist. The young American violinist, who made her stadium debut last summer, gave an excellent performance. She played with fine rhythmic sense, an ever-alert feeling for mood, technical brilliance, and luscious, if a bit over-ripe, tone. Her flawless in-

ronation in the damp weather (it had limited the gathering to 4,000) was especially remarkable. She scored a big success with the audience, which stayed to hear five encores (seven, counting three of Bartók's Roumanian dances separately rather than as a group), of which the Albéniz-Kreisler Tango in D was a model of restraint and sculptured phrasing. Mr. Golschmann opened the evening with a bright reading of the Overture to Mozart's The Marriage of Figaro.

—A. B.

Isaac Stern, Aug. 4

For his fourth and final concert at Lewisohn Stadium this season, Vladimir Golschmann scheduled the first New York performance of the Nocturne from George Antheil's suite, Decatur at Algiers. According to the composer, the Nocturne reflects emotions arising from the entry of Americans into Tunis in 1943, memories of Tunisian summer nights, and a boyhood hero-worship of the American naval officer Stephen Decatur. Beyond the fact that the composition is skillfully orchestrated and easy to listen to, there is little to say for it. The composer has been so literal in his suggestion of the events and locale which inspired the work that the music is obvious to the point of banality. Two themes are alternated—one of distinctly Oriental flavor, the other a trivial little march tune that is unmistakably American in feeling. Neither the occasional appearance of polytonality nor the fugato built on the march theme do much to raise this composition to the level of musical significance. Mr. Golschmann and the orchestra presented it with care and good humor.

The Antheil piece was preceded by an ingratiating performance of Schubert's Unfinished Symphony, and was followed by the playing of a suite from Prokofiev's opera The Love for Three Oranges. Isaac Stern was the soloist in Mendelssohn's Violin Concerto, which completed the program. Both he and the orchestra were heard to good advantage in the first two movements of the concerto, but the tempo set by Mr. Stern in the third movement seemed a shade too fast for the comfort of all concerned.

—A. H.

Two Programs Open Carl Fischer Hall Series

A new organization calling itself Interval Concerts scheduled a series of four programs in Carl Fischer Hall during August and September. Eugene Seaman, pianist, opened the series on Aug. 15. His program included Mendelssohn's Variations Sérieuses, works by Rameau, Scarlatti, Schubert, and Chopin, and one of his own compositions, Espanaise Brillante. On Aug. 29, Interval Concerts presented a Bach bicentennial program, played by Santos Ojeda, piano; Emmanuel Mesthene, flute; Jacques Margolies, violin; and Paul Clement, cello. The remaining programs will be given by Mr. Margolies, Sept. 12, and the Philharmonic String Quartet, Sept. 26.

—N. P.

Feldman Group Brings Chamber Music to Norfolk

NORFOLK, VA.—Since its organization as a non-profit corporation in 1947, the Feldman Chamber Music Society, of this city, has developed a paying membership of approximately four hundred people. Directed by I. E. Feldman, violinist and conductor, the society has offered programs by its regular string quartet, frequently augmented by musicians from Virginia, as well as guest artists from other states. Next season, two performances of each program will be necessary to accommodate the members, and more concerts will be given in other Virginian cities than in the past.

Music Under the Stars Presents Six Programs

MILWAUKEE.—The Music Under the Stars summer concerts in Washington Park came to an end on Aug. 8. Jerzy Bojanowski conducted all the programs except the first, on June 27, when Artur Rodzinski appeared as guest conductor. Mr. Rodzinski led the orchestra, augmented for the occasion, in outstanding performances of Beethoven's Fifth Symphony and overtures by Beethoven and Johann Strauss. Frances Yeend, the soprano soloist, sang arias by Verdi and Korngold, some songs, and the Inflammatus from Rossini's Stabat Mater, in which she was assisted by a chorus.

The second program, on July 11, presented Mia Slavenska and her Ballet Variante, and the orchestra and chorus, with Mr. Bojanowski conducting. Miss Slavenska, assisted by Shirley Weaver and Robert Morrow, appeared in excerpts from The Sleeping Beauty; Salome, a solo for Miss Slavenska; and Settler's Sunday, with music by Harold Byrns.

With the exception of a Sousa march, the following week's program was devoted to excerpts from Rodgers and Hammerstein musical shows. An excellent quartet of youthful singers—Nancy Carr, soprano; Winifred Heckman, mezzo-soprano; David Poleri, tenor; and Earl Wrightson, baritone—joined the orchestra and chorus in the familiar and popular songs.

Risë Stevens was the soloist in the July 25 concert, displaying her fine voice and musicianship in several programmed works and a generous number of encores. The Bell Song from Pagliacci, sung by the chorus, and the Overture to Rossini's Semiramide, played by the orchestra, provided further delightful moments.

On Aug. 1, the Four Piano Ensemble—Sylvia Dickler, Audrey Kooper, Hans Heidemann, and Stephen Kovacs—provided delightful musical entertainment with their transcriptions of Largo al factotum, from Rossini's The Barber of Seville, and other works.

The final program, dedicated to the memory of Emil Blatz, who presented the city with the Washington Park shell in which the concerts are played, was called All-Request Night. Mr. Bojanowski conducted the orchestra, chorus, and the two fine soloists—Ann Ayars, soprano, and Frank Guarrera, baritone—in a program that ranged from the Credo, from Verdi's Otello, to Moonbeams, from Herbert's The Red Mill.

Before the 1950 spring season ended, Milwaukee heard concerts by two of its choral organizations. The Arion Musical Club, Hermann A. Nott, director, sang Mozart's Requiem and Bruch's The Cross of Fire, and the Milwaukee A Cappella Choralists, Donald F. Mohr, director, gave its annual spring concert. In addition, the Milwaukee Civic Light Opera Company presented a lively production of Sigmund Romberg's The Desert Song, in Lincoln Hall.

—ANNA R. ROBINSON

Korn Named Conductor Of Baton Rouge Symphony

BATON ROUGE, LA.—Richard Korn has been appointed conductor and musical director of the Baton Rouge Symphony for the 1950-51 season. It was erroneously announced in the August issue of MUSICAL AMERICA that Orlando Barera had been re-engaged as conductor of the orchestra.

Presser Appoints Monroe To Music Education Post

BRYN MAWR, PENNA.—Theodore Presser Company, music publishers, have announced the appointment of Mary-Elizabeth Monroe as music education representative for the company.

Donald Dame Makes European Tour

Before filling his eleventh annual engagement with the Chautauqua Opera Association this summer, Donald Dame made his first European concert tour. The American tenor gave two recitals in The Hague, and one each in Amsterdam, Zurich, Vien-



Donald Dame

na, Copenhagen, Stockholm, London, Paris, Frankfurt, Ankara, and Athens.

He sang with the Wiesbaden Symphony, under the direction of Ernst Schalk, and again with orchestra in a Holland broadcast. The broadcast and the second Hague recital were made in place of Elizabeth Schwartzkopf, Austrian soprano, who was ill.

Mr. Dame was the only singer chosen to appear at the annual ceremonies, on May 4, attended by Queen Juliana, commemorating the liberation of Holland from occupation by German troops five years ago.

At the invitation of the Department of National Defense, Mr. Dame also sang at numerous Army and Air Force bases in Europe, Arabia, North Africa, and the Azores.

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Munich

(Continued from page 3)

sings a simple little melody, much like Ophelia's song in Hamlet; for the rest, communication among the principal characters is accomplished by unaccompanied spoken dialogue.

The story is based on a Bavarian legend of the Middle Ages, in which a young nobleman falls in love with Agnes, the daughter of a public bath-house owner. They are married, and while he is off at war she becomes the victim of local intrigue, is accused of being a witch, and is finally drowned by her accusers. This plot is related in a series of brief tableaux, complete in detail and suggesting old Italian or Dutch paintings. Two scenes, both involving the chorus, must be especially praised—that in which the chorus of witches watch as Agnes is thrown into the river, and that in which a priest convinces the



Robert Michal, as a preaching monk, addresses the faithful in a scene from *Die Bernauerin*, by Carl Orff, presented in the July opera festival in Munich.

people, through spectacular and terrifying mob appeal, that Agnes is really a witch. In both scenes the words are spoken in complicated rhythm, and produce a most dramatic effect. The composer's daughter, Godella Orff, as the unfortunate heroine, and Hans Bauer, as the Duke, were both excellent. The chorus did its monumental job in exemplary manner, while Mr. Heger presided expertly over both stage and orchestra. The work could be of theatrical interest elsewhere, but Orff has written it in a medieval Bavarian dialect that could hardly be translated without losing much of its character, and that is difficult even for present-day Bavarians to understand.

STRAUSS' Daphne does not seem likely to become well known outside this part of the world, but there are those who consider it one of his best scores. Hearing it for the first time was something like listening to Ravel's *La Valse*. Fragments and snatches of familiar sounds wooed the ear, but before the association could be established the listener is inundated by the rich and lush harmonies.

The story is the simple and familiar one of Daphne and Apollo; but very little happens on the stage for over two hours, without an intermission, while long and gruelling passages tax the singers' voices until one wonders why they must be used—or abused. Annelies Kupper, as Daphne, brought to her exacting role the same attributes that distinguish her work in other parts; and Hans Hopf, as Leukippos, showed a first-class tenor voice. Lorenz Fehenberger, as Apollo, completed the excellent trio of principals. The major stage event takes place during a long orchestral postlude to the opera. A tree grows right before the audience's eyes, but so long is the postlude that one fears that the tree may develop into a giant redwood before the music ends.

Three performances of *Die Meistersinger* enlisted the services of three Sachs, three Walthers, three Pogners, two Evas, and two conductors. The first Sachs, Ferdinand Frantz, did some of the most beautiful singing in the festival. Perhaps his characterization was not so sharply drawn as that of the other artists, but he was superior vocally. Hans Hotter sang Sachs in the second performance, but fell victim to vocal exhaustion. The opera as done in Austria and Germany is uncut, and for Sachs it

makes a long evening of hard singing. Carl Kronenberg, the third Sachs, was admirable. Trude Eipperle and Annelies Kupper were both fine Evas; and Benno Kusche, as Beckmesser, proved to be one of the most promising young artists to develop since the war. The Pogners—Kurt Boehme, Ludwig Weber, and Sven Nilsson—provided an abundance of fine bass singing; and the Walthers—Guenther Treptow, August Seider, and Torsten Ralf—proved that there are still some Wagnerian tenors available. The two conductors, Mr. Knappertsbusch and Mr. Jochum, contributed greatly to the high standard of the performances.

TWO of the Tannhäuser performances had Max Lorenz, in fine voice, in the title role, and the other had Torsten Ralf. Mention should be made of Mr. Hartmann's masterly staging of the assembly of the knights in the second act. Mr. Jochum and Mr. Solti were the conductors.

Der Rosenkavalier was fortunate in having an excellent Baron Ochs for each performance—Mr. Weber, with his rich natural voice; and Mr. Boehme, with a less thrilling voice but with a striking projection of the crude and peasant-like qualities of the baron. Lisa della Casa was a completely lovely Sophie. Helena Braun and Erna Schlueter were not very distinguished Marschallins; nor were the Octavians, Annalies Kupper and Georgine Milinkovic, exceptional. The setting for the second act departed from tradition. It was as though Faninal lived in a glass emporium, with the audience distracted from the main action by much coming and going on the stairs and in the halls outside. Mr. Knappertsbusch and Mr. Solti conducted.

One performance each of *Salome*, *Tristan und Isolde*, and *Don Giovanni* completed the list. As *Salome*, Christl Goltz presented a calculated portrayal, well sung but lacking spontaneity. Paul Schoeffler, as Jokanaan, added one more star in his crown of achievements.

As *Don Giovanni*, Mr. Schoeffler has, perhaps, no equal in this part of Europe, and on this occasion he had a particularly good evening. He was ably supported by Annelies Kupper as Donna Anna, Esther Rethy as Donna Elvira, Mr. Kusche as Leporello, Julius Patzak as Don Ottavio, and Mr. Boehme as the Commendatore. Mr. Solti conducted.

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Ballet And Operetta Added To Hollywood Bowl Season

By ALBERT GOLDBERG

Los Angeles

SYMPHONY concerts conducted by Artur Rodzinski, Alfred Wallenstein, José Iturbi, and Arthur Fiedler; six evening programs by the Ballet Russe de Monte Carlo; and six performances of an oversize production of The Vagabond King have marked the summer's progress of Hollywood Bowl's not too accurately named Symphonies Under the Stars.

Mr. Rodzinski's final appearances on the podium were on July 18 and 25 and Aug. 1. In the first of these the conductor offered an unusually dramatic version of the César Franck Symphony, and mingled the two best known Strausses, not too happily, by presenting the Overture to Die Fledermaus and Till Eulenspiegel. Stella Roman, soprano, sang Beethoven's Ah, Perfido! with mixed results, but she gave knowing treatments to arias from The Dead City, Andrea Chenier, and La Forza del Destino.

For his July 25 concert, Mr. Rodzinski selected works by Americans. If scarcely representative of the most serious native music, at least the program brought forward a splendidly prepared performance of George Antheil's Symphony No. 5. The vigorous and inventive work enjoyed an unexpected success with the public and justified the conductor's faith in its possibilities. Oscar Levant was heard as soloist in Gershwin's Concerto in F. Samuel Barber's Overture to The School for Scandal and the Scenario for Orchestra Based on Themes from Jerome Kern's Showboat completed the program.

Artur Rubinstein was the soloist in Mr. Rodzinski's last concert. He contributed a calm and dignified reading of Brahms' Second Piano Concerto, which was marred by excessively bad amplification. Whipping the orchestra back into shape after a week's disintegration under haphazard ballet conductors, Mr. Rodzinski directed exciting performances of the Overture to Rossini's William Tell and Tchaikovsky's Fourth Symphony. The Ballet Russe de Monte Carlo

gave six performances over the weekends of July 20 to 22 and July 27 to 29. The company's roster included Alexandra Danilova, Ruthanna Boris, Mary Ellen Moylan, Leon Danielian, Frederic Franklin, and others. The repertoire was standard, ranging from Les Sylphides and Swan Lake through The Nutcracker and Scheherazade. Les Elfes was the only work unfamiliar here.

One of the best played and most rewarding concerts of the season was given on Aug. 3, when Alfred Wallenstein returned to the bowl, after several seasons' absence, to conduct an all-Wagner program with Helen Traubel as soloist. Under its permanent conductor the orchestra played with a finish and style it had earlier displayed only intermittently, and the interpretations of Wagner possessed a fine dignity and dramatic impetus. The program included the Overture to Tannhäuser; the Dance of the Apprentices and Entrance of the Meistersingers from Die Meistersinger; the Prelude, Narrative from Act I, and Narrative from Act III, Scene 2, from Tristan and Isolde; and Dawn, Siegfried's Rhine Journey, and Brünnhilde's Immolation from Götterdämmerung. Miss Traubel was in superb voice and has seldom sung these passages here with such a lavish outpouring of tone and intensity of musical feeling.

Yehudi Menuhin was the soloist at Mr. Wallenstein's second concert, on Aug. 8. He played the Mendelssohn Violin Concerto with such facility and flowing lyricism the audience demanded three encores. The orchestra was again in excellent form, and Mr. Wallenstein offered a restrained and thoughtful reading of Brahms' Second Symphony, as well as the Overture to Weber's Der Freischütz and the Suite from Kodály's Háry János.

José Iturbi's concerts on Aug. 22 and 24 were largely concerned with Spanish music. In the first program he introduced two compositions, Homage à Debussy and March Burlesque, by a composer new to these parts, Manuel Pallau, and Landscape, by the equally unknown Joaquín



Rotheschild
In a ceremony at Hollywood Bowl on Aug. 1, Lotte Lehmann pours soil from Salzburg into a plot where earth from prominent music centers has been blended to symbolize world unity through music. The other participants shown with the singer are Richard Hageman, Ann Richards, Jarmila Novotna, and Artur Rodzinski

Rodrigo. All three works were agreeable in content, written without undue exaggeration of the Spanish idiom, and effectively orchestrated. In addition, there were vigorous but somewhat rough performances of Turina's Procesión del Rocío and the Suite from Falla's The Three-Cornered Hat. Contrary to his usual custom, Mr. Iturbi turned the baton over to John Barnett, assistant conductor of the Los Angeles Philharmonic, while he played Tchaikovsky's B flat minor Piano Concerto. This proved to be an unhappy venture, seemingly under-rehearsed. Moreover, Mr. Iturbi took such liberties it was doubtful if any orchestra or conductor could have maintained a semblance of unity.

Music of Spain also dominated Mr. Iturbi's second concert. In place of a soloist, the Festival Provincial Dancers of Spain, a group of some thirty women dancers, accompanied by men playing six guitars, a drum, and a species of Spanish bagpipe, made their American debut. The result was folk dancing of an agreeably unsophisticated type, but lacking the variety or interest to hold an audience's attention for a long time. The conductor got better results this time from the orchestra, in a program that listed the Suite from Falla's El Amor Brujo, with Mona Paulee as the vocal soloist; the Intermezzo from Granados' Goyescas; the Albéniz-Arbo's Triana; and Rimsky-Korsakoff's Capriccio Espagnole.

Arthur Fiedler was engaged for a single pop concert, on Aug. 12, in which the soloists were Jesús María Sanromá, pianist, and the extraordinary Peruvian singer, Yma Sumac. Whatever Miss Sumac's ultimate capacities as a vocalist may be, she was superb when she sang the folk music of her own country. Her voice covers a range of over three octaves, from a deep contralto to a piping coloratura. Although some of her effects may be considered extra-musical, they were certainly exciting on first hearing. Mr. Sanromá played Mendelssohn's G minor Piano Concerto and Liszt's Totentanz speedily and brilliantly, and the same adjectives may be applied to Mr. Fiedler's reading of the standard pop concert material that filled the program.

The Vagabond King, produced for the Hollywood Bowl Association by James A. Doolittle, held forth for six nights, from Aug. 15 through 20. Staged and directed by Kenneth Burton, the Friml operetta was endowed with pageantry, costumes, and spectacles worthy of the combined efforts of a Max Reinhardt and a Cecil B. De Mille. The structure of the operetta proved too frail for such inflation, and the result, after the eye became used to the spectacle, was some-

what boring. James Guthrie conducted, and the leading roles were taken by Nadine Conner, whose singing was outstanding amid the otherwise casual vocalism, Leif Erickson, Lucille Norman, Don Wilson, Francis X. Bushman, and Paul Keast. Mlada Mladova was the leading dancer, and the choreography was by Eugene Loring.

Other special events at the bowl included a Romberg Night, on Aug. 5, when the genial composer conducted music from his own and other light operas. Solos were sung by Jarmila Novotna, Patricia Morison, and Warren Galjour. A Viennese Concert, on Aug. 10, was conducted by Robert Stolz, and Miliza Korjus was the soloist.

A program of music by Roger Sessions, who was on the summer faculty of the University of Southern California, was given in Hancock Auditorium on July 30. The event was sponsored by the school and the International Society for Contemporary Music. Ernst Krenek, president of the local ISCM chapter, made the introductory speech. Mr. Sessions and Robert Gross played the Duo for Violin and Piano; Bernard Abramowitsch, the Second Piano Sonata; and Leon Kirchner, the Sonata in Three Movements, for piano. Mr. Kirchner is a pupil of the composer.

The opera workshop of the Claremont College summer session, directed by Sergei Radamsky, presented Mozart's The Impresario and Douglas Moore's The Devil and Daniel Webster, at Holmes Hall, Claremont, on Aug. 1 and 2. Leading roles were sung by Edgar vom Lehn, Patricia Brinton, Caroline Grossi, Charles Ferguson, Thelma Simpson, Richard Hale, and Smith Russell, Jr.

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Rosalinda Enters Repertoire Of Cincinnati Summer Opera

By MARY LEIGHTON

Cincinnati

DURING the last three weeks of the Cincinnati Summer Opera season, two unusual events took place—the company ventured into the field of operetta and staged Rosalinda, Ruth and Thomas Martin's English adaptation of Johann Strauss' Die Fledermaus, on July 16, and John Alexander, Cincinnati tenor, made his first appearances in a major role, that of Faust, on July 27 and 29.

The operetta's well-chosen cast, taking a holiday from serious roles, was excellent. Laura Castellano, a charming Rosalinda; Helen George, a clever Adele; and Irna Petina, a boyishly swaggering and Russian-accented Prince Orlofsky, won ovations for their arias. Charles Kullman conveyed the comedy of the part of Eisenstein with aplomb. William Wilderman was Falke, and Anthony L. Stivanello stepped from his post as stage director into the part of Frosh.

Others in the cast were Gloria Ware, as Molly; William Horne, as Alfred; Wilfred Engelman, as the jail warden; Lloyd Harris, as the attorney; and Edward Doe, as Ivan. Obvious American clichés and local references to Vine Street, Mecklenburg's and Alms Hotel, substituted for continental subtlety, marred rather than helped the performance. Paul Breisach conducted.

Mr. Alexander's performance in the title role of Gounod's opera revealed a stirring voice of real beauty, and his easy stage manner and assurance were exceptional under the circumstances. He is a graduate of the Cincinnati Conservatory, and his first appearance was received with so much enthusiasm he won the first long-term contract ever awarded an artist by the opera association. The option contract, signed with Robert L. Sidell during an intermission in the performance, is for four appearances each summer for five years.

In voice, appearance, and gracious acting, Eva Likova's Marguerite, in the Faust production, was the most impressive handling of that part seen here in some years. Equally splendid was Frank Guarrera's Valentine. Nicola Moscona, as Mephistopheles, conveyed the richness of his experience in the role. Joyce Jones did well as Martha, and Elizabeth Pritchett lent animation to the role of Siebel. Thanks to Fausto Cleva's meticulous direction, the entire performance was spirited and admirably styled.

Pagliacci and a one-act ballet, Life in Vienna, shared the double bill on July 18 and 21. As Tonio, in the Leoncavallo opera, Mr. Guarrera sang with style and remarkable resonance, and he accomplished his stage business with telling animation and naturalness. Kurt Baum, as Canio, sang with gusto, but his acting was too wooden to suggest the dramatic strength of the role. Gloria Ware did not measure up to the vocal or dramatic requirements of Nedda. George Tallone, as Beppe, and Wilfred Engelman, as Silvio, completed the cast. Ernesto Barbini conducted with understanding and a fine feeling for climaxes.

Life in Vienna, choreographed to Johann Strauss music by Lydia Arlova and Lucien Pridaux, has dash and humor. The work won new laurels for the two directors of the opera's ballet department. Otto Lehmann conducted.

La Bohème, given on July 19 and 22 and favored with a fine cast, turned into one of the season's highlights un-

der Mr. Cleva's inspired direction. Lucia Evangelista's portrayal of Mimi was warm and winning, her voice clear and true, and her diction excellent. Richard Tucker appeared to advantage as Rodolfo, and Eva Likova, in her debut here, made an attractive Musetta. Virgilio Lazzari, as Colline, won his customary ovation for his last-act aria. Lloyd Harris' versatility was evident in his Alcindoro and Benoit, and George Chapliski, the Marcello, and Wilfred Engelman, the Schaunard, offered fine teamwork in their roles.

Gladys Swarthout returned to sing the title role in Carmen, on July 23 and 26. It was her best performance of the role in this city, although it still lacked some of the temperamental fire usually associated with the part. Helen George lent charm and personality to the role of Micaëla. Charles Kullman once more made a successful Don José, but George Chapliski was not too forceful as Escamillo. Others in the cast were Wilfred Engelman, Edward Doe, Gloria Ware, Elizabeth Pritchett, and George Tallone. Mr. Cleva conducted.

Robert Weede earned numerous ovations for his singing of the title role of Rigoletto, on July 25 and 28. Laura Castellano was a musically and graceful Gilda. Brooks McCormack gave evidence of good vocal schooling as the Duke, but his pleasant voice lacked power. Mr. Lazzari's Sparafucile seemed peerless, and Lloyd Harris and Elizabeth Pritchett, as Monterone and Maddalena, were first-rate. Gloria Ware, Edward Doe, Wilfred Engelman, Joyce Jones, and George Tallone completed the cast. Ernesto Barbini conducted.

Tosca was the only opera given during the fifth and final week that had not been presented earlier in the season. The two performances, on Aug. 2 and 5, shared with Madama Butterfly, La Traviata, La Bohème, and Faust the honors for the finest production of the year. Mr. Cleva conducted with his customary ability, and the cast responded splendidly. Stella Roman sang at times with extraordinary beauty, and her command of the title role was most impressive. George Chapliski, as Scarpia, and Charles Kullman, as Cavaradossi, were in their best form and provided superb co-operation. Lloyd Harris was an asset to the performance in the part of the Sacristan.

Other operas during the final week included repetitions of Madama Butterfly, Rosalinda, and La Traviata. Changes in the cast for the Puccini opera offered Thomas Hayward as Lt. Pinkerton and Francesco Valentino as Sharpless. The same artists also took over the roles of Alfredo and Giorgio Germont in La Traviata. On both occasions they were excellent.

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RONEY

Tenor

GYORGY

SANDOR

Pianist

LEOPOLD

SIMONEAU

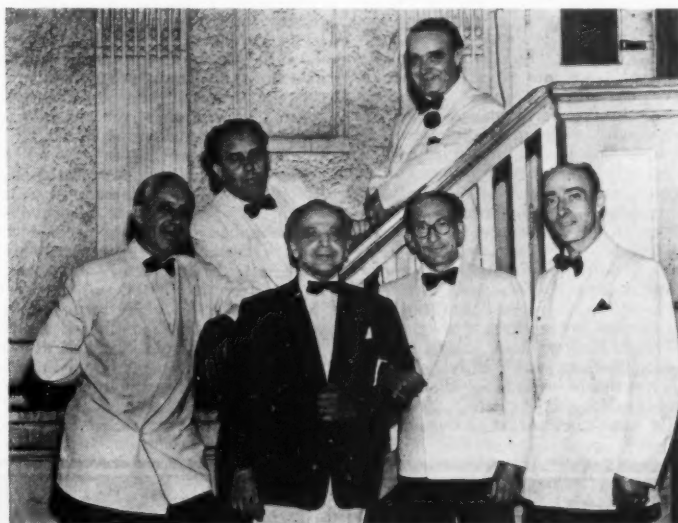
Tenor

SVETLOVA

Ballerina

TRIVERS

Violinist



The conductors and the stage director, Anthony L. Stivanello, of the Cincinnati Summer Opera: In the front row are Mario Mazzoni, Fausto Cleva, Paul Breisach, and Mr. Stivanello; in the back are Ernesto Barbini and Otto Lehmann

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Tanglewood

(Continued from page 9)

symphony *Romeo and Juliet*. The young conductor presented the entire program with the command of a genuine virtuoso (even his piano-playing was more brilliant and secure than ever before) and with profound and persuasive musicianship. His sensibilities were quickened by Ravel's superlative scoring, and his understanding of the music was so complete that he was able fully to clarify the differences in style and technical approach in the three works. Mother Goose retained the gentle simplicity it must have if it is not to sound inflated, and the final movement stayed within dynamic bounds that were related to the quiet music that had preceded it. The *Alborada*, though played a trifle fast for the clearest specification of all its spectacular devices of instrumentation, was rhythmically insinuating and flashing in color. In the piano concerto, with its sophisticated use of blues, Charleston, and other jazz figurations, he was superbly at home, and the orchestra captured the insouciant bravado of his playing.

The extended excerpts from the *Romeo and Juliet* Symphony, a work of the most urgent and beautiful sentiment and the most dazzling orchestration, enabled Mr. Bernstein to repeat the phenomenal success he had had with the same music when he conducted the Philadelphia Orchestra in New York last winter. In this country, Berlioz is the special rediscovery of the younger generation of musicians, for none of the American contemporaries of Sir Thomas Beecham has shared the British conductor's zealous enthusiasm for this neglected composer. Mr. Bernstein's identification with this music is complete, and it is of the right sort. For, as his performances at Tanglewood and in New York showed, he does not take possession of the music for his own purposes; he permits the music to possess him. He delivered it with an air of genuine dedication, at the same time that he sought to make capital of the excitement and roof-raising that are so important a feature of all Berlioz' orchestral works. The or-

chestra played magnificently, contributing to one of the triumphant episodes of the summer.

A TRULY festival presentation of Bach's Mass in B minor, on Aug. 10, began the final weekend, and crowned the summer-long bicentennial celebration at Tanglewood, which comprised more than sixty Bach performances. Following the practice at many European festivals, Mr. Koussevitzky gave the huge work in two parts—in the late afternoon and early evening, with a two-hour supper intermission between the *Gloria* and the *Credo*. The threat of rain, omnipresent in western Massachusetts this summer, did not materialize during the interval, and the 7,000 listeners who came in time for the first part were dry and comfortable as they arranged their picnic meals on the grass or stood in block-long queues to purchase food supplied by the outdoor cafeteria. Later on, however, rain came down suddenly and heavily at the worst possible moment—the beginning of the *Crucifixus*—causing those outside the Music Shed to make a stampede for shelter that interrupted the devotional mood of the central mystery.

Despite this momentary derangement, the performance was unforgettable. Mr. Koussevitzky, whose interpretations of Bach's music earlier in the summer were more than once tinged with sublimity, in this instance was guided by an inspired vision. One did not have to overlook shortcomings of execution, for the performance was the kind that recognizes and overcomes technical difficulties as a necessary preliminary to the realization of the music. The Festival Chorus, superbly prepared by Hugh Ross in less than six weeks' time, was so secure that it could respond with vividness and conviction to all the conductor's demands. The playing of the orchestra was ineffable, and the balance between instrumental and vocal parts was expertly calculated to keep everything clear. In the arias and duets, Mr. Koussevitzky dared to restrict the accompaniment to chamber-music size, with the harpsichord continuo admirably handled by Erwin Bodky. To complement the tonal body of the chorus, he employed a large orchestral component, with the masterly E. Power Biggs at the organ. The instrumental obbligatos were played with supreme artistry—by Richard Burgin, violinist, in *Laudamus te* and *Benedictus*; by the oboe d'amore of Louis Speyer and Jean Devergie in *Et in spiritum sanctum* and that of Mr. Speyer alone in *Qui sedes*; by the horn of James Stagliano in *Quoniam tu solus sanctus*; and by Georges Laurent, flutist, in *Domine Deus*.

THE vocal soloists were Adele Addison, Eunice Alberts, David Lloyd, and James Pease. The concentrated, soaring, lyric tone of Miss Addison's soprano voice and the fluency of her coloratura were great assets to the performance. Miss Alberts sang with a flexibility uncommon among contraltos, phrased expressively and without shortness of breath, and approached the *Agnus Dei* with deep sympathy. Mr. Lloyd's delivery of the *Benedictus* was wonderful for both its musicianliness and its deep inwardness; if another tenor in America sings Bach as well it has not been my good fortune to hear him. Mr. Pease had something of a struggle with his two bass solos; his approach to them was honorable, but he by no means overcame their vocal problems, nor did he seem to consider fully what they meant.

In the end, inevitably, it was the majestic choruses that left the strongest impression. All of them were so well executed that it is needless to give details. In thinking back over this extraordinary performance, however, my mind keeps returning particularly to the uncommon eloquence of the second *Kyrie*, the spirit and exuberance of the *Cum sancto spiritu* and *Et resurrexit* sections, the quiet earnestness of *Qui tollis* and *Et incarnatus est*, the inexorable tread of eternity in the bass figure of the *Sanctus*—and, guiding it all, the breadth of Mr. Koussevitzky's view of the score and his unremitting expectation of perfection. With this performance a great conductor showed us what a festival should be like. The memory of Bach has not been more suitably honored anywhere in the world this year.

BETWEEN the evening hours of six and eleven on Aug. 11, the annual field day known as Tanglewood on Parade brought 8,700 visitors to the grounds. Upon their arrival, visitors were entertained by a variety of demonstrations in different corners of the grounds. In the Theatre-Concert Hall, Sarah Caldwell conducted members of the opera department in a performance of Puccini's one-act comic opera *Gianni Schicchi*, with Mac Morgan in the title role. In the Music Shed, the student orchestra, with student conductors and soloists, played works by Jurriaan Andriessen, Aaron Copland, and standard composers. In the orchard, the chorus gave a demonstration rehearsal of music by Berenice Robinson, Robert Starer, and Charles Strouse, all student composers at Tanglewood. In the Chamber Music Hall, works by two composition students, Jack R. Druckman and Raymond Wilding-White, shared a program with offerings by Beethoven, Schubert, Ravel, and Poulenc. At the close of the four simultaneous musical events, student performers and the audience consumed picnic suppers.

The occasion was rounded out by a formal concert, the chief event of which was the first appearance with a symphony orchestra of Mrs. Franklin D. Roosevelt, who added to her omnibus list of accomplishments the feat of narrating Prokofiev's *Peter and the Wolf*, with Serge Koussevitzky and the Boston Symphony. The audience rose to its feet when Mrs. Roosevelt came onto the stage after the finish of Haydn's *Oxford Symphony*; she was greeted with long and hearty applause by all except one man, who cried loudly, "Ship her off to Russia!" and Mr. Koussevitzky led the orchestra and audience in the National Anthem. Despite an amplifier that did not make her words always distinct, Mrs. Roosevelt carried off her assignment effectively, telling the story as simply and artlessly as though her own grandchildren had been her audience. Many listeners—this reporter among them—greatly preferred her directness and lack of affectation to the elocutionary manner of most professional narrators. In the afternoon, after a final rehearsal with Mr. Koussevitzky and Ralph Berkowitz, administrative assistant of the Berkshire Music Center, who had helped her prepare for her first concert appearance, Mrs. Roosevelt, the conductor, and the orchestra recorded *Peter and the Wolf* for RCA Victor. Her recording fee was divided between the Berkshire Music Center and the Wiltwyck School for Boys. She asked no honorarium for her public appearance in the evening.

Rather anticlimactically, Peter and

the Wolf was followed by Dvorak's *New World Symphony*. A work Mr. Koussevitzky has not tackled often, the timeworn symphony needed more imagination and more sympathy than it received in his speedy, superficial interpretation. It was difficult to believe that the conductor whose reading of Bach's B minor Mass had opened vistas of eternity could find so little of the essential character of a work so much less challenging.

IN his sole appearance of the festival, on Aug. 12, Eleazar de Carvalho devoted the pre-intermission phase of his program to Berlioz' symphony *Harold in Italy*, in which Joseph de Pasquale, first violist of the orchestra, was soloist. After the intermission, the Brazilian conductor paid tribute to Jacques Ibert, who spent the summer as a visiting faculty member at the Berkshire Music Center, by presenting the thrice-familiar *Escales*, and calling the composer forward to acknowledge the sustained applause at the end. The evening ended with one of Mr. Carvalho's characteristic patriotic gestures, as he led the Festival Chorus and the orchestra in Heitor Villa-Lobos' frenetic *Choros No. 10*, *Rasga o Caracão*.

Nearly all the music sounded coarse-grained, for, as in the past, Mr. Carvalho's chief ambition seemed to be to make the fortes and fortissimos as ear-shattering as possible, while quieter and more lyric passages passed by without much inflection or warmth. Although it is a considerable masterpiece, the Berlioz symphony sounds trashy when its orchestral surface is exploited to the exclusion of its intrinsic musical ideas; and Mr. De Pasquale's musicianly and tonally beautiful performance of the solo part was not helped when it was buried under an uncontrolled avalanche of loud tuttis. Part of *Escales* sounded somewhat more refined than the symphony, but Mr. Carvalho again drove the orchestra out of bounds in the closing *Valencia* movement, and the result was ugly and strident. The Villa-Lobos *choros*, with its pounding, reiterative rhythms, its choral shouts and incantational melodies, received the most effective performance of the afternoon.

ON Aug. 13, Mr. Koussevitzky brought the 1950 Berkshire Festival to its close with magnificent performances of two works he interprets with special mastery—Prokofiev's Fifth Symphony and Brahms' First Symphony. He had originally intended to tackle Prokofiev's Sixth Symphony, a work he has not yet conducted, but the crowded schedule of the final week did not allow enough rehearsal time to prepare it.

In a departure from the custom of other years, the last week's program book carried no announcement of plans for 1951. Presumably the jurisdictional struggle between Mr. Koussevitzky and the board of trustees of the Boston Symphony will have to be resolved before decisions about next summer can be reached. The orchestra management did, however, release the information that Mr. Koussevitzky and Pierre Monteux, both former conductors of the Boston Symphony, would appear as guests.

Salmaggi Ends Series At Triborough Stadium

The Popular Price Grand Opera Company, under the management of Alfredo Salmaggi, prematurely ended its series of Saturday night performances in the Triborough Stadium on July 29. Seven performances were given.

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Brussels

(Continued from page 3)

hands of Paul Collaer, critic and champion of contemporary music. All the concerts took place in the beautiful modern concert hall of the INR, in the Place Sainte Croix. The orchestra and choruses, directed by Franz André and Daniel Sternfeld, made outstanding contributions.

The high point of the first evening was Anton von Webern's Cantata, Op. 31, his second. The music employs vocal and instrumental forms of the utmost complexity as a setting for six poems of Hildegard Jones, which are characterized by their intensity of diction and their choice of unusual metaphors. A solo soprano, a solo bass, and a chamber chorus in turn share the responsibilities. Webern's withdrawal from the use of sounds that are merely pleasant is vigorously apparent in the twelve-tone, athenatic vocabulary of the cantata. The resulting style is comparable to no other. Restricted to intonations and essences, monastic yet bizarre, and always deeply serious, this music strikes an analogy with the paintings of Paul Klee. The performance, conducted by Herbert Häfner, who also directed the Eisler work, was masterly. Ilona Steingruber and Otto Weiner were the soloists.

THE second evening was devoted to chamber music. The one-movement String Quartet of Peter Racine Fricker (b. 1920) provided a happy beginning. Long-spanned, expressive music of deep and original melodic beauty, tending towards slow tempos, and, in its harmony, touching the outer boundaries of tonality, this quartet is an impressive document of the school of Matyas Seiber, of whom this London composer is a follower. The Amadeus Quartet, of London, played it in sovereign manner.

The Amsterdam Quartet gave an intense performance of a work of refined sound and arioso-like melodies by the Swiss composer Constantin



CAMPAIGN DAY IN EL DORADO

A recital by Alec Templeton, pianist, marked the opening of the thirteenth membership campaign of the El Dorado, Ark., Community Concert Association. Gathered after the concert are Mrs. Charles Cook; Charles Heilman, publicity chairman; Mr. Templeton; Mrs. Harold Long, secretary; Mrs. Charles Wallingford, chairman; and Mrs. Edith LeRoy, representative of Community Concert Service

Regamey, and also played a piece of conventional outlook by the South African composer Arnold van Wijk. Homage to Schönberg, by the Brazilian composer Eunice Catunda, proved that an academic piece can readily seem as long as an esoteric one.

Camillo Togni's Psalm 127, for soprano, alto, bass, violin, viola, and cello, proved to be a highly individual piece of religious music. In its three movements the 28-year-old composer manifests an economy of means that borders upon the ascetic. The only genuinely arresting movement, however, was the second, Uxor tua, with its opposition between C sharp minor and E flat major. The technical basis of the music, which cannot be discerned by the unprepared listener, is a metamorphosis of a twelve tone row divided into two tonal halves.

For the first time since the war, Germany took part in the program. Wolfgang Fortner's Sonata for Cello and Piano, a serious and mature work, aroused great interest. The ostinatos of the opening movement are bizarre; the Scherzo is full of originality; and the Machaut variations of the finale are masterly.

A string quartet by the Czech composer Karel Husa, a pupil in Paris of Nadia Boulanger and Arthur Honegger, stressed the freshness and craftsmanship of the Bohemian musical tradition, without indicating that this métier offers any specific solution for the problems of contemporary composition. A glittering Flute Concerto by the Dutch composer Hans Henckmans, stupendously played by Johann Feldkamp, made a similarly ineffectual impression, as did the Chamber Concerto by the Danish composer Niels Viggo Bentzon (b. 1919), which copied the most cheerful clichés of 1925. A stronger personality among the numerous Scandinavian musicians was revealed by the Norwegian composer Harald Sæverud (b. 1897), although the technical procedures of his Fifth Symphony, Quasi una Fantasia, are entirely those of the nineteenth century.

In Darius Milhaud's Rêves de Jacob, a choreographic suite for oboe, violin, viola, cello, and double-bass, the light texture of the composer's medium provides a flowing continuity, in the course of which many exquisite moments occur unexpectedly, particularly in the dramatic Second Dream.

AN interesting work, dazzling in its technical skill, is the Toccata and Fugue for Piano and Orchestra, by the Polish composer Arthur Malawski. Played in virtuoso fashion by Marcelle Berceinier, the music dis-

played originality of texture and rigorous contrapuntal discipline.

André Jolivet's Psyché seemed wholly un-Gallic in the massiveness of its thick, many-layered instrumentation. The work reveals a yearning for a new pathetic style. Akin to Jolivet in his experimental impulse, but superior to him in command of form, was the Benjamin of the festival lists, the young Flemish composer Karel Goeyvaerts (b. 1923). His Tre Lieder per Sonare da Venti Sei is truly new music, fluorescent in texture, and informed by an eerie imagination in passages scored for the Onde Martenot.

This glittering experimental piece tended to obscure the impression created by the expressive four-movement Symphony for Strings, by the Munich composer Karl Amadeus Hartmann (b. 1905). Here the post-Tristan romantic adventure has become fruitful. Continuing beyond Bruckner and Alban Berg, Hartmann has discovered an ardent, mature chromatic style of his own.

René Leibowitz, of Paris, took the audience by surprise with the fresh sonorities and the formal balance of his Explication des Métaphores, in which Ellen Adler delivered the speaking part with bizarre charm. Giacinto Scelsi's Naissance du Verbe, on the other hand, was a disappointment. The piece has moments of fresh and refined tonal speech, but on the whole it is merely a pretentious work for chorus and large orchestra. Certainly it is not difficult, in listening to this music, to believe that one is present at the chaos attendant upon the birth of words. This chaos, however, does not always seem to be a matter of intention of Scelsi's part. When the polyphonic subject is deployed in a 47-voice canon in twelve-tone style, even the most schooled ear can no longer follow.

Decidedly clearer is Roman Palester's Vistula Cantata, in which a Pole who has aligned himself with western culture and made Paris his home sings an epic of his native land. A speaker recites verses by Stefan Zeromski, in which mythology and present-day lamentation are evoked side by side.

A concert of Belgian music included symphonic works by Flor Alpaerts, Fernand Quinet, Albert Huybrechts, and Jean Absil, and a fresh, homophonic, rhythmic Allegro movement by Marcel Poot.

To the representative of the German Section it is a happy token of awakening international confidence that the 1951 ISCM festival, celebrating the 25th anniversary of the society, will take place in Frankfurt.

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NIKOLAI MIASKOVSKY

Moscow.—Nikolai Miaskovsky, 69, Russian composer who had been living here, died on Aug. 9, according to a Moscow radio broadcast.

The man who produced more symphonies than any of his contemporaries was born in Novogeorgievsk on April 20, 1881. He was trained as an engineer, and as such he entered the army. He forsook this career for one in music, and in 1906 he entered the Petrograd Conservatory, where he was a fellow-pupil of Prokofiev under Glière and Rimsky-Korsakoff. In the first world war he served in the Russian army on the Austrian front. In 1921, he became professor of composition in the Moscow Conservatory, and since then has divided his time between teaching and composing.



Nikolai Miaskovsky

Between 1908 and the time of his death he produced 24 known symphonies. Some of them are based on Russian folk tunes, and a few reflect the political changes he lived through—the sixth, for example, dated 1923, makes thematic use of songs of the French Revolution. The thirteenth was given its first performance by the Chicago Symphony, under the late Frederick Stock, who presented many of the composer's works in this country. Symphony No. 21, completed in 1940, was awarded the Stalin prize of 100,000 rubles; but in 1948 Miaskovsky was one of seven prominent Soviet composers denounced by the Central Committee of the Communist Party as responsible for "the prevalence of the formalist trend among Soviet composers."

New London

(Continued from page 7)

is designed with piano and pianist as part of the floor scheme. Mr. Limón wears a conventionalized approximation of evening dress—designed, like all the costumes of the Limón company, by his gifted wife, Pauline Lawrence—and the women round out the black-and-white ensemble with white evening dresses. At the end of the final fugue, the dancers conclude their movement with a deep bow to the pianist.

At this early stage, Concert is an uneven achievement. The preludes and fugues offer opportunities for solos by Mr. Limón and Pauline Koner, trios by Lucas Hoving, Betty Jones, and Ruth Currier, and ensembles of all five performers. The pressure of time in a short summer season was evident in the inconclusive preparation of Mr. Limón's own prelude and fugue; the prelude had its moments of choreographic interest, but the fugue, I am afraid, was too empty to be worth preserving in its original form. The other movements were more distinguished, and in them it was a pleasure to observe the confidence and freedom with which Mr. Limón now devises movements and patterns that nevertheless do not lose

Besides the symphonies, Miaskovsky produced symphonic poems, works for chamber groups, piano pieces, concertos, and choral works. The most recent of his works to be performed in New York, the Slavic Rhapsody, given last October by the New York Philharmonic-Symphony, was marked Op. 71. It was first played in Moscow in 1947, and the composer had extended the list of his works by the time of his death.

GUILHERMINA SUGGIA

OPORTO, PORTUGAL.—Guilhermina Suggia, 62, Portuguese cellist, died of cancer at her home here recently. She studied with her father and with Julius Klengel. At the age of seventeen she made a successful debut at the Gewandhaus, under Nikisch, in Leipzig, and then went on a European tour. In 1906 she studied with Pablo Casals, married him, and retired from concert work. The marriage was dissolved six years later, and she resumed her activities as a recitalist. She settled in London, where she remarried, and continued to play extensively in England and on the continent. Her last appearance outside of Portugal was in the 1949 Edinburgh Festival.

LESTER W. GROOM

CHICAGO.—Lester W. Groom, 56, organist, died at his home here on July 16. The son of a soprano and an organist, he was born in Brooklyn and raised in Chicago. His teachers included Mason Slade, Wilhelm Middelschulte, and Harrison M. Wild. He was appointed organist of the Church of the Ascension in 1912 and choir-master in 1921, and he continued to serve there many years. He taught at various Chicago conservatories and at Wheaton College.

WHITMER BYRNE

CHICAGO.—Whitmer Byrne, 45, organist, died here on July 1. A native of this city, he studied here with Frank Van Dusen and in Europe with Joseph Bonnet. He was organist in various Chicago churches from the time he was fifteen, and at his death he was serving the Eighteenth Church of Christ, Scientist. He was active as a recitalist, and he had appeared with the Chicago Symphony.

their relationship to the character and phraseology of the music. The finest section of all was the D major Prelude, a solo Miss Koner choreographed for herself and danced with a wonderful airy lightness her more tortured assignments with the company do not enable her to exploit. Miss Koner's artistic growth, like Mr. Limón's, has been spectacular in the last two or three years, and she must now be accounted one of the top-ranking performers in the modern dance field. Mr. Sadoff, as fine a musician as one could wish, played the Bach music with superb clarity and with a rhythmic élan that gave perfect support to the dancers.

EARLIER in the same program, Mr. Limón's *The Exiles* was presented for the second and last time at the festival. After a week in which to dispose of some of the first-night gremlins, the piece went better in performance than before, and revealed its virtues more inescapably. The first of the two movements, *The Flight*, is already so nearly perfected that it reveals no important flaws; Mr. Limón and the beautiful Letitia Ide are provided with poignant, flowing, and continuous expressive patterns, and on this occasion they achieved an unbroken mood that was deeply moving. The second movement remains

less successful. The music here is recalcitrant, for it is elaborately developed, and is not essentially danceable. The choreography Mr. Limón has attached to it tends to run in short, discontinuous segments, and to maintain a monotonously strong dynamic level. But there are countless admirable elements, and Mr. Limón, who already knows the faults of the piece, will have something quite different to show us when he appears at the City Center in December. If he works through the problems posed by this half of the composition, *The Exiles*, by virtue of its lofty conception and intensity of content, will become a major item in the company's repertory.

Repetitions of Doris Humphrey's *Day on Earth* and Mr. Limón's *The Moor's Pavane* completed the evening bill on Aug. 19. The matinee on the same day was something of a variety show. The Limón company danced *La Malinche*; Sophie Maslow danced her *Dust Bowl Ballads*, William Bales his *Peon Portraits*, and Jane Dudley her *Harmonica Breakdown*; Nina Fonaroff and George Hall danced and talked Mr. Puppet; and the Dudley-Maslow-Bales company repeated Miss Dudley's well-intentioned but emotionally rather adolescent *Passional*. The week-end began on Aug. 18 with a full program by the Dudley-Maslow-Bales

ADELLA PRENTISS HUGHES

CLEVELAND.—Adella Prentiss Hughes, 79, founder of the Cleveland Orchestra and a leader in Cleveland music circles for fifty years, died here on Aug. 23. She was born in this city in November, 1870. At the age of nineteen she graduated from Vassar, a Phi Beta Kappa student. During her college years she had already shown the rare combination of artistic gifts and managerial ability.

Following graduation, she and her mother spent eighteen months in Europe, where she studied piano, observed the musical life of many cities, and met many eminent artists. When she returned to Cleveland she became active as an accompanist and as the leading spirit in movements to bring



Adella Prentiss Hughes

the foremost orchestras and conductors to the city. She became a manager, and presented such artists as Ernestine Schumann-Heink, Mary Garden, Sarah Bernhardt, and Adeline Patti.

In 1915, Mrs. Hughes formed the Musical Arts Association, and three years later the Cleveland Orchestra, which she managed until 1933, and which she lived to see grow from a simple ensemble to one of high rank. She sought to educate an intelligent listening public by supporting music appreciation courses in the public schools and among adult groups. In 1947 her memoirs were published.

MRS. RICHARD RYCHTARIK

Mrs. Richard Rychtarik, wife of the scene designer, died in the New York Hospital on Aug. 8, after a long illness.

group, which included, in addition to the premiere of *The Village I Knew*, further performances of *Champion* and *Passional*.

One of the principal defects of this company, it appears, is a want of first-class music. Samuel L. Matlow's score for *Champion* is adequate to the montage for which it was composed, but nothing more; his score for *Festival* has some piquancy and life, but the rest of *The Village I Knew* is danced to routine adaptations of folk music by Gregory Tucker, who stepped into the preparations at the eleventh hour when Mr. Matlow's was unable to complete the score; except for Bartók's *Violin Sonata*, used in *Passional*, the rest of the musical library is all drawn from rather trivial folk sources.

Mr. Limón has avoided the musical issue by diverting to his purposes music by Bach, Purcell, and Schönberg; only Norman Lloyd's excellent score for *La Malinche* indicates any creative sense of musical responsibility on Mr. Limón's part. Until modern dancers command the production of scores dedicated to their needs—as Martha Graham consistently has in recent years—there will be something parasitic about their work. After all, Diaghileff did not ask Nijinsky to choreograph *Le Sacre du Printemps* to music by Bach.

—CECIL SMITH

British Singers

(Continued from page 8)
and Brünnhilde. She sang in Mascagni's *Isabeau*, under the composer's own direction, in Rome, and repeated her performance in the vast open-air arena at Verona. Never averse to singing in English with British companies, her performances as Isolde in the Covent Garden English seasons in 1937 and 1938 were superior in many respects to those of some of the Central European artists. Since the war, she has appeared as the cruel Chinese princess with the new Covent Garden opera company. Last year she went again to the United States, to teach at the University of Oklahoma.

The contralto Muriel Brunskill was a pupil of Blanche Marchesi. Gifted with a deep and resonant voice, she was an invaluable member of the British National Opera Company from 1922 to 1927. She possessed the necessary temperament to deal with the role of Amneris, and the Aida performances in which she and Eva Turner sang were often vocally superior to those in which Italian artists took these parts.

Edith Coates, the present leading contralto at Covent Garden, has had a wholly British career. She was educated at the Trinity College of Music. A member of the Sadler's Wells Company for some twenty years, she has a repertoire of more than forty operas. Although she possesses a voice of great range and volume, its natural quality is not particularly pleasing, and she has never appealed to real connoisseurs of singing. Her *Carmen* is too coarse; her *Amneris* lacks the regal touch; and her *Fricka*, in *Die Walküre*, is undignified. As *Azucena*, however, and in other character parts, such as *Auntie* in *Peter Grimes*, the Innkeeper in *Boris Godunoff*, and *Mme. Bardeau* in *Bliss' The Olympians*, she is superb.

Mary Jarred, also a contralto, went

through the Royal Academy and College of Music, and won a contract with the Hamburg Opera, where she sang in the premieres of Weinberger's *Schwanda*, in which she was the Ice Queen, and Strauss' *Die Frau ohne Schatten*. Covent Garden heard her as the Ice Queen, and as *Erda* in *Das Rheingold*.

WELSH tenors have abounded in British opera companies for many years. With their warm voices, they have often imitated the worst excesses of popular Italian tenors. Such a singer was Tudor Davies, who joined the newly formed British National Opera Company in 1922. He sang the title role in the first public performance of Vaughan Williams' *Hugh the Drover*, in 1924, and in his early days was one of the best of Hoffmanns, and a fine Walther von Stolzing in *Die Meistersinger*. Later, he joined the Old Vic and Sadler's Wells companies, and sang nearly every tenor role in the repertoire, with varying degrees of success; he tackled every new part much in the fashion of a stock tenor in a German provincial opera house.

Arthur Carron's career at the Metropolitan and elsewhere in the United States is still a matter of fairly recent memory. It is as Arthur Cox that he is best remembered by British opera-goers, for he used this name when he was a leading tenor with the Old Vic and Sadler's Wells companies, singing with a freshness and freedom rare among British singers, in such diverse operas as *Fra Diavolo* and *Otello*. In his post-war return to the British stage, he failed to fulfil the high hopes his audience once entertained for him.

One of the finest British operatic tenors, an artist who truly deserved international fame, was Walter Hyde, who appeared in light opera as early as 1905, and later graduated to the part of Siegmund for the famous English Ring cycles, at Covent Garden, under Hans Richter. He sang most of the Wagnerian tenor roles with a beauty of tone and an understanding unsurpassed by any Wagner tenor, past or present.

Another front-rank English tenor, blessed with superior intelligence, was Frank Mullings, whose portrayal of *Otello* was striking. Although his voice *per se* was not really beautiful, he knew exactly what to do with it. He was also a much admired *Tristan*.

PERHAPS the most beautiful tenor voice and the most cultivated stylist in the years between the two wars was Heddle Nash, who fortunately is still active. He received an Italian training in Milan, and sang in Italy before returning to England in 1925 to join the Old Vic company. Four years later, he made his Covent Garden debut as Don Ottavio in *Don Giovanni*. He sang Mozart better than any Italian or German tenor of the time (with the exception, perhaps, of Richard Tauber), and he appeared at Glyndebourne on many occasions as Ferrando in *Così fan tutte* and Pedrillo in *Die Entführung aus dem Serail*. His *David* in *Die Meistersinger* was incomparable, the best I have ever heard. Although it lies outside the area of opera, I cannot omit mention of his superlative reading of the part of Gerontius in Elgar's oratorio *The Dream of Gerontius*, in which he still has no equal.

Another Wagnerian specialist was Walter Widdop, who died in the fall of 1949. Born in Yorkshire, he started life as a chorister, and later studied singing with Dinah Gilly. He made his debut, as *Radames* in *Aida*, with the British National Opera Company in 1923. His first Wagnerian part was *Siegfried*, which he sang the following year. He was a truly great Heldentenor; his *Tristan* was musically one of the most satisfying in my experience. If he had cared to, he might have made a name for himself throughout the world; although possi-



FISK SERIES VIOLINIST

Maurice Wilk, the first violinist to appear in the Fisk University concert series in twenty years, is seen with John Work, of the department of music

bly the prejudice of the German opera houses of the time against singers with English names prevented this. He created the part of Bagoas in Eugene Goossens' *Judith*, at Covent Garden, in 1929.

The baritone Arthur Fear attracted attention while he was still a student at the Royal Academy, in performances of *Die Meistersinger* and *Falstaff*. It was as Hans Sachs in Wagner's comedy that he made his professional debut with the British National Opera Company in 1927. In the decade before the last war, he was regularly heard at Covent Garden in such parts as *Rigoletto*, *Sharpless* in *Madama Butterfly*, and *Marcello* in *La Bohème*.

PERCY HEMING, who first sang the part of MacHeath, in *The Beggar's Opera*, in the United States and Canada, was a valuable member of many British opera companies during this period. He was a first-rate *Amfortas* in Beecham's performances of *Parsifal*, at Covent Garden, in 1919, and a fine *Scarpia* in *Tosca*. As *Sharpless*, his reading of Pinkerton's letter to *Butterfly* brought tears to many eyes. Recently he has been resident stage director at Covent Garden.

Dennis Noble, who, like Walter Widdop, started life as a chorister, was one of the most popular baritones in England. Possessing a light baritone voice of excellent quality, he was at his best in such parts as *Valentin* in *Faust* and *Germont* in *La Traviata*. The latter role he sang opposite Rosa Ponselle at Covent Garden in 1931. In 1937, he sang the title part of *Prince Igor*, at Covent Garden, in the Coronation season. His audiences will always remember with pleasure his spirited *Falke* in *Die Fledermaus*.

The bass Norman Allin began his stage career with the Beecham company during the first World War. His *Gurnemanz* in the Beecham *Parsifal*, in 1919, was of the highest order, and he sang a number of Wagnerian bass parts in the International seasons between the wars. Equipped with a rich and resonant voice, a sense of humor, and enormous height, his *Don Basilio*, in *The Barber of Seville*, was a superb piece of character acting and singing, while his sardonic *Sparafucile*, in *Rigoletto*, was a finely etched study in villainy.

Another fine British bass, Norman Walker, started his operatic career only a few years before the war. He has appeared at Glyndebourne and Covent Garden in Mozart and Wagner operas and in Italian roles. A basso cantante, he sings the part of King Marke in *Tristan und Isolde*

with musicianly and poetic style. He is now a permanent member of the Covent Garden company.

This selection, as I have indicated, is not exhaustive. It does, however, recall a few of the outstanding British operatic artists, who gave—and in some fortunate instances continue to give—great pleasure to the British operatic public.

Metropolitan Agrees To AGMA Stipulations

The American Guild of Musical Artists, the AFL union having jurisdiction over the opera, concert, and dance fields, has completed negotiations with the Metropolitan Opera Company for a two-year basic agreement, it was announced recently by Hyman R. Faine, national secretary.

The new contract represents important advances in protection and benefits for members of the company. The new agreement calls for coverage under New York unemployment insurance laws, and under the Federal Social Security Act, when this law is amended. The Metropolitan, being a non-profit organization, has not been subject to these laws under agreements negotiated with previous managements.

The previous two-year agreement, which had frozen minimum salaries, was modified to provide pay increases for chorus members, dancers, and soloists, payment to principals for rehearsal weeks, additional radio fees, and an increase in out-of-town subsistence allowances. A minimum twenty-week season in New York was guaranteed by the opera company.

Included in the contract, which took over five months to complete, was an understanding that the Metropolitan will retain substantially the existing ratio between American and foreign singers during the next two years, in order that the company may remain "a predominantly American organization."

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NEW MUSIC REVIEWS

Songs by Americans Reveal Sharp Contrasts

Any one who feels that contemporary American songs are falling into a dangerous uniformity of style or approach should compare the songs by Charles Ives, Howard Swanson, and Ross Lee Finney recently issued by various publishers. All three composers have written in utterly different idioms and individual styles.

From Mercury Music Corporation come seven songs by Charles Ives, for medium voice and piano, *Chanson de Florian* (1901); *The Light That Is Felt* (1904); *Four Songs*, issued under one cover, *Duty*, *Vita*, 1, 2, 3, and *Luck and Work*, in Ives' mature style; and *It Strikes Me That . . .* (Nov. 2, 1920), the soliloquy of an old man whose son lies "in Flanders Fields," on the day after election. This last song contains a characteristic note by Ives, explaining his attitude towards the 1920 national election. It concludes with the remark that a suggestion for a constitutional amendment with a plan discussing the problems of popular representation will be sent by the composer "to any one who is interested enough to write for it." The song has to be declaimed rather than sung, in many passages, and it is fearfully difficult to perform, but it has great dignity and power, and a wholesome freshness of spirit. It comes very close to the hearts of the American people in a way that is neither cheap nor sentimental. The early *Chanson de Florian* offers proof that Ives could have written imitations of European composers with ready success, had he not been impelled by his daring imagination to break very early with the school and concert models of the day. The *Chanson de Florian* is as conventionally pretty as Godard's setting of the same text, and musically quite as interesting.

Howard Swanson's *Night Song*, a setting of a poem by Langston Hughes, and *The Junk Man*, a setting of a poem by Carl Sandburg, are very effective in concert performance, as the soprano Helen Thigpen demonstrated at the recent Ditson Festival of American Music. Mr. Swanson writes a harmonically restless and elaborate accompaniment, and pins it down with a striking vocal line, moving mainly in close steps. The result is emotionally telling, even if the actual substance of the music is not

very original or cohesive. Both of the Swanson songs are issued by Weintraub Music Company.

Ross Lee Finney's *Poor Richard*, a cycle of songs to texts by Benjamin Franklin, issued by G. Schirmer, is highly amusing, although it must be admitted that most of the wit resides in the salty verses rather than in the somewhat artificial music. Finney has kept his accompaniments light so that the point of the text is never lost.

—R. S.

Nicolas Slonimsky Edits Volumes of Russian Songs

From Leeds Music Corporation comes the first of three volumes of Russian Art Songs, from Glinka to Shostakovich, edited by Nicolas Slonimsky. Volume I contains songs by Balakireff, Borodin, Cui, Dargomizsky, Glinka, Moussorgsky, and Rimsky-Korsakoff. In a prefatory note on Russian song and the composers represented in the volume, Mr. Slonimsky relates the tribulations of the translator. He has provided each song with a singable and sensible English version. As he points out, such high-flown translations as, "Fain wouldst thou vow," and similar archaisms, have been avoided. He has been careful to have high notes placed on open vowels, as much as possible, and to make the words fit the musical phrase. The Russian texts and the music of the songs have been checked with recent authentic editions published in the Soviet Union.

—R. S.

Folk Songs

WHITEFIELD, BERNARD: *Folk Songs of California*—*Hanging Out The Linen Clothes*; *Abalone*; *Leave Her, Bullies, Leave Her*. (Century).

WHITEFIELD, BERNARD: *Folk Songs of Louisiana*—*Louisiana Girls*; *Salangadou*; *Lowlands Low*. (Century).

WHITEFIELD, BERNARD: *Folk Songs of Minnesota*—*James Whaland*; *Hayseed*; *The Shantymen's Life*. (Century).

WHITEFIELD, BERNARD: *Folk Songs of North Carolina*—*Black Is The Color*; *Liza In The Summertime*; *I Got A Gal*. (Century).

WHITEFIELD, BERNARD: *Folk Songs of Ohio*—*Common Bill*; *We'll Hunt The Buffalo*; *The Quaker's Wooing*. (Century).

WHITEFIELD, BERNARD: *Folk Songs of Pennsylvania*—*The Ballad of Peter Gray*; *The Dead Horse*; *Such A Gettin' Upstairs*. (Century).

EXNER, MAX H.: *4-H March of the Banners* (unison, piano). (Birchard).

GAL, HANS: *True Love* (SATB, a cappella); *Youth and Cupid* (SATB, a cappella). (London: Novello; New York: H. W. Gray).

GRETCHANIHOFF, ALEXANDRE: *Bell Song* (TTBB, piano). (H. W. Gray).

JAMES, PHILIP: *Gwilyn Gwent* (TTBB, piano). (H. W. Gray).

KLEINSINGER, GEORGE: *The Imba Ooba Tree* (SAB, piano). (Mercury).

LECUONA, ERNESTO: *Malagueña* (SATB, SA, SSA, TB, TTBB). (Marks).

MCCOLLIN, FRANCES: *In the Hammock* (SA, piano). (Birchard).

MCKAY, GEORGE FREDERICK: *Lincoln Lyrics* (choral suite for SATB, piano or orchestra). (Birchard).

WILSON, DON: *The Model Bride* (operetta in two acts). (Marks).

WORK, JOHN W.: *The Singers* (cantata, SATB, baritone solo, piano). (Mills).

Secular Choral Music Listed

BOYD, JEANNE, arranger: *Three Sea Chanties* (TTBB, a cappella)—*A-Roving*; *Farewell and Adieu*; *Blow, Boys, Blow*. (H. W. Gray).



Ben Greenhaus

Oscar Fox (left) and Reinald Werrenrath celebrate the 25th anniversary of Mr. Fox's well-known song, *The Hills of Home*, which Mr. Werrenrath introduced in a Carnegie Hall recital.

COWELL, HENRY: *To a White Birch* (SATB, a cappella). (H. W. Gray).

DAVIS, KATHERINE K., arranger: *The Mill Wheel* (SATB, soprano solo, piano). (Galaxy).

DUNGAN, OLIVE (Arr. by Michael Edwards): *Little Black Choo-Choo* (SATB, piano). (Mills).

GAY, NOEL (Arr. by Michael Edwards): *Run, Rabbit—Run!* (SSA, piano). (Mills).

GORNEY, JAY (Arr. by Michael Edwards): *The Bill of Rights* (Congress Shall Make No Law, from *Meet the People*) (SATB, piano). (Mills).

KETTERING, EUNICE LEE: *Factory Windows Are Always Broken* (SATB, a cappella); *The Lamb* (SATB, a cappella); *The Mysterious Cat* (SATB, a cappella). (Willis).

KILPATRICK, JACK F.: *In the Wheat-Field* (SSA, a cappella). (Willis).

LAWRENCE, T. B.: *O Come You from Newcastle?* (SATB, a cappella). (Elkin).

PETERS, J. V.: *Spring, the Sweet Spring* (SATB, a cappella). (Elkin).

POHLMANN, HELEN FRYFOGLE: *Clouds* (SSA, a cappella). (Willis).

THOMAS, CHRISTOPHER: *The Echoing Green* (SSAA, a cappella); *Have You Seen But a Whyte Lillie Grow?* (SATB, a cappella); *Then Laugh* (SSAA, a cappella). (Willis).

WILLIAMS, CHARLES (Arr. by Henry Geehl): *The Dream of Olwen* (SSA, piano). (Mills).

Christmas and Advent Music

BACH, JOHANN CHRISTOPH (ed. and arr. by Lowell P. Beveridge): *Glory to God in the Highest* (SATB, accompanied); *Jesu, Hear This Song of Praise* (SATB, accompanied) (both from *The Childhood of Christ*). (J. Fischer).

BACH, JOHANN SEBASTIAN (adapted by W. A. Goldsworthy): *Hail, King of Glory*, from the *Christmas Oratorio* (SATB, soprano and tenor solos, accompanied). (H. W. Gray).

CARRINGTON, OTIS M.: *Shepherds* (SSA, a cappella or accompanied). (Willis).

DARST, W. GLEN: *Hosanna, Lord* (SATB, organ). (H. W. Gray).

DARST, W. GLEN, arranger: *Let All Mortal Flesh* (SATB, organ). (H. W. Gray).

EDMUNDSON, GARTH: *In the Silence of the Night* (SSAATTBB, a cappella). (J. Fischer).

GOLDSWORTHY, W. A., arranger: *I Saw Three Ships* (senior and junior choirs, accompanied). (H. W. Gray).

MEANS, CLAUDE, arranger: *News of Great Joy* (Sussex carol) (SATB, a cappella). (H. W. Gray).

RASLEY, JOHN M.: *Calm on the Listening Ear of Night* (SATB, soprano solo, accompanied). (Willis).

RAWLS, KATHRYN HILL: *All Hail to Christ Our King* (SA or SAB, accompanied). (J. Fischer).

VARDELL, CHARLES: *Lullaby in the Manger* (SATB, soprano solo or children's choir, organ). (H. W. Gray).

Other Sacred Choral Music

BAINES, WILLIAM: *Bless Ye Our God* (SATB, organ). (Ditson).

BEDELL, ROBERT L.: *Holy Spirit, Heavenly Dove* (Ave Maris Stella) (SATB, a cappella). (H. W. Gray).

BEDELL, ROBERT L. (arranger): *Stand Up for Jesus* (Italian folk tune) (unison, accompanied). (Ditson).

BLAKE, GEORGE: *Bread of the World* (SATBB, alto solo, organ); *High O'er the Lonely Hills* (SATB, tenor or soprano solo, organ); *Re-voice Thy Work, O Lord* (SATB, soprano, alto and tenor solos, organ); *Saviour, Like a Shepherd Lead Us* (SAB, soprano solo, organ). (Ditson).

CANDLYN, T. FREDERICK H.: *Benedictus Es, Domine* (SSATTB, organ). (H. W. Gray).

CLINE, J. DE FOREST: *Comin' on Chariot Wheels* (SATB). (Carl Fischer).

DARST, W. GLEN, arranger: *O God of Youth* (unison). (H. W. Gray).

DICKINSON, CLARENCE: *Now in Thy Kingdom* (SATB, tenor solo, organ). (H. W. Gray).

DIGGLE, ROLAND: *He Who Would Valiant Be* (SSATB, organ). (Presser).

EDMUNDSON, GARTH: *I Love Thy Kingdom, Lord* (SSAATTBB, organ). (H. W. Gray).

EDMUNDSON, GARTH: *Jesus, the Very Thought of Thee* (SATB, a cappella). (J. Fischer).

ELMORE, ROBERT: *Come, My Soul* (SATB, organ). (Galaxy).

FICHTHORN, CLAUDE L.: *Christ Is the World's True Light* (SSAATTBB, soprano solo, organ); *Out of the Depths* (SATB, organ). (Ditson).

FILAS, THOMAS J.: *O Lord, Give Me the Grace* (SATB, a cappella). (Ditson).

FOUSER, CHARLES ELLIOTT: *Preface and Sanctus* (SATB, organ ad lib.). (Willis).

HALL, FRANCES: *The Lamb and Jesus Slept* (SATB, piano). (Ditson).

HARRIS, RALPH A.: *God, Our Father* (A Prayer for World Peace) (SSATBB, a cappella). (H. W. Gray).

HOPKINS, JOSEPH M.: *Let All Mortal Flesh Keep Silence* (SSAATTBB, a cappella). (Presser).

MALTZEFF, ALEXIS G.: *Hear My Prayer, O Lord* (SATB, a cappella). (Ditson).

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NEW MUSIC

GRETCHANINOFF: Cherubic Hymn (TTBB, a cappella). (J. Fischer).
 HANDEL (arr. by Channing Lefebvre): Father of Light (SATB or TTBB, accompanied). (Galaxy).
 HOWARD, JOHN TASKER: Jesus, Meek and Gentle (SATB, accompanied). (H. W. Gray).
 JOHNSON, HALL, arranger: Dere's No Hidin' Place Down Dere, from The Green Pastures (SSATTBB, a cappella); Lord, I Don't Feel No Ways Tired, from The Green Pastures (SSATTBB, a cappella). (Carl Fischer).
 LA BACH, PARKER: Psalm CXXX, Out of the Depths (SSAATTBB, a cappella). (Carl Fischer).
 LUNDQUIST, MATTHEW, arranger: Of the Father's Love Begotten (SATB, a cappella). (Willis).
 MUELLER, CARL F.: Bow Down Thine Ear (SATB, accompanied). (Carl Fischer).
 PRAETORIUS, MICHAEL (ed. by Matthew Lundquist): My Song Forever Shall Record (SATB, a cappella). (Willis).
 ROCKE, FREDERICK: Praised Be the God of Love (SSAATTBB, organ). (H. W. Gray).
 SCHERER, FRANK: Communion Service (SATB, organ). (H. W. Gray).
 SNELL, FREDERICK A.: Thanksgiving (unison). (H. W. Gray).
 SOWERBY, LEO: Psalm 115, Not Unto Us, O Lord (SSAATTBB, a cappella). (H. W. Gray).
 SWINNEN, FIRMIN: Benedictus Es, Domine (unison). (H. W. Gray).
 STRICKLAND, LILY: Rejoice and Be Exceeding Glad (SATB, tenor solo, accompanied). (Carl Fischer).
 THOMAS, CHRISTOPHER: Father of Us All (SATB, a cappella). (Willis).
 WARD, WILLIAM R.: Response in Ancient Style (SATB, accompanied). (Carl Fischer).
 WEAVER, POWELL: I Love Thy Kingdom, Lord (SATB, soprano solo, accompanied). (Galaxy).

Beethoven's Rondo, Op. 129 Edited from Original Manuscript

Beethoven's Rondo à Capriccio, Op. 129, known as Die Wut über einen verlorenen Groschen (The Rage over a Lost Penny) has been newly edited by Erich Hertzmann from the original manuscript, now in the possession of Mrs. Eugene A. Noble, of Providence, R. I., and New York. The edition is issued by G. Schirmer. In an article in the *Musical Quarterly*,

Vol. XXXII, 1946, Mr. Hertzmann related his discovery that the rondo was not finished by Beethoven himself, and that an unknown editor had tampered with it.

The autograph manuscript was found after Beethoven's death and published by Anton Diabelli in 1828. Thayer, in his biography of Beethoven, states that Czerny noted it as belonging to Beethoven's youthful period, in the catalogue of the Gesellschaft der Musikfreunde. Thayer adds the comment that this "may be true of its theme, but can not be of its treatment." Mr. Hertzmann says that pianists "have not known they were playing a version of an unfinished composition of Beethoven's youth which some anonymous editor had arranged for publication. A rediscovery of the autograph has revealed additions, errors, and misinterpretations in all of the current editions."

Mr. Hertzmann has reconstructed the rondo from the autograph, eliminating misreadings and restoring omitted measures. Missing notes have been supplied by comparison with corresponding passages, and freely invented ones are set in smaller type. Pianists and musicians in general will be interested in this new edition. Amateur musicologists can puzzle their heads with the question why Thayer found that the work reveals unmistakable traces of the mature Beethoven.

—R. S.

Three American Piano Works

JOHNSON, HUNTER: Piano Sonata. (Music Press, distributed by Mercury). In the first of the three movements, one feels that Johnson has not altogether found his métier, for he seems unable to construct a formal opening movement without letting it get dry. In the slow movement, however, his innate lyricism comes out in attractive fashion, and the closing jig-time allegro is brightly, if a little obviously, put together.

KUBIK, GAIL: Sonata for Piano. (Southern). Being a native of Oklahoma, Kubik allows a suggestion of folk feeling to pervade the beginning of the opening movement. As the movement goes on, however, it grows into a rather outsize monstrosity; its bombastic point of final arrival hardly seems implicit in the opening statements. The second movement is a successful scherzo, with hoe-down reminiscences. The slow movement is expressively and thematically thin, and again reveals the composer's tendency to flatulence. The finale has a rigorous rhythmic drive, but uses materials a little too closely allied to those of the scherzo to provide the maximum variety.

WOLFE, STEFAN: Zemach Suite. (Hargail). These seven short pieces, written for the dancer Benjamin Zemach, constitute a ponderable contribution to the piano literature of the moment. They range in content from simple song-like movements to two fleeting but technically impressive three-voice fugues and a final toccata-like piece of great brilliance. All bespeak a composer in complete command of the tools of his craft and, rarest of gifts, with something personal to say.

—C. S.

Other Piano Music

BOYCE, WILLIAM: Five Pieces, transcribed by Leonard Duck. Mr. Duck has taken these refreshing pieces from Boyce's Overtures, published about 1770. The suite consists of a Hornpipe, Air, Passepied, Minuet, and Jig. (London: Francis, Day & Hunter; New York: Mercury).

COVENTRY, F. W.: Nocturne — Romance. The composer follows dutifully in the footsteps of Chopin and Rachmaninoff in this rather lush but pleasant piece. (London: J. Curwen; New York: G. Schirmer).

DUKAS, PAUL: The Sorcerer's Apprentice, transcribed for piano by Gyorgy Sandor. Needless to say, the transcription of a work so specifically orchestral as The Sorcerer's Apprentice for piano solo is largely a thankless task. Nevertheless, Mr. Sandor has done it ingeniously, with faithfulness to the original and as much pianistic effectiveness as was possible. (G. Schirmer).

WOOD, R. W.: Three Studies. These études, composed in 1939, reveal an acute awareness of modern harmony, but no very great originality or mastery of musical development. (London: Joseph Williams; Boston: B. F. Wood).

For Two Pianos

BOYCE, WILLIAM: Suite for Two Pianos, transcribed by Leonard Duck. A delightful work made up of an Overture, Andante, Gavotte, and Finale, arranged from orchestral and chamber music by the eighteenth-century English composer. Suitable for concert performance and enjoyment at home. (London: Francis, Day & Hunter; New York: Mercury).

—R. S.

Two-Piano Pieces

PRICE, FLORENCE B.: Three Little Negro Dances. (Presser).
 REPPER, CHARLES: To My Clock. (Birchard).
 SHAW, CLIFFORD: Promenade. Arranged by R. S. Stoughton. (Presser).
 STOVE, PAUL: Friendship Waltz. (Ditson).
 MILES, RENÉE: Katrina and Hans. (Presser).
 RICHTER, ADA: Noah and the Ark. A story with music. (Presser).
 ROBINSON, ANNE: Bunny Parade. (Presser).
 SCHER, WILLIAM: Corn Cob. (Mills).
 STAIRS, LOUISE E.: Christmas Eve; Red-Winged Blackbirds; A Nest of Baby Bunnies; Old Mister Sandman. (Presser).
 TILLERY, HUBERT: Tomahawk Trail. (Presser).

Two Pianos and Orchestra

MILHAUD, DARIUS: Concerto for Two Pianos and Orchestra. (Elkan-Vogel). In this concerto, which is dedicated to them, Vitya Vronsky and Victor Babin are in possession of one of the composer's distinguished recent works. The instrumental writing and the relationship of the solo instruments to one another and to the orchestra is masterly; the musical style is cohesive and consistent; and the musical ideas are first-class. Duo-pianists able to surmount its enormous difficulties will enjoy adding this work to the slender repertoire of music for two pianos and orchestra.

—C. S.

Horn Instruction Book

HOWE, MARVIN C.: Method for French Horn. (Remick).

French Folk Songs In Piquant Versions

Those who are willing to accept a blend of sophisticated modern harmony with folk song materials will find keen pleasure in the settings of old French songs by Roger Blanchard and Joseph Canteloube issued by Heugel and available in New York from Mercury Music Corporation. Some of the Canteloube settings are obviously contrived and banal, for all their cleverness, but the Blanchard arrangements are almost uniformly successful in blending piquant but appropriate harmonies with the simple melodic texture of the folk songs.

The third and fourth volumes of Blanchard's collections of Chansons du Limousin have been published. Volume III, *Airs de Bourrées*, contains five songs, all of them rhythmically heady and melodically pungent. Volume IV contains four Chansons de Métier, and two Chansons de Conscrits. Blanchard has also harmonized a volume of Chansons de Haute-Savoie, and one of Chansons de L'île de France. In the volume of songs from Savoy, singers will find one called *Par un beau clair de lune*, which resembles Brahms' *Vergebliches Ständchen* in its theme, and is equally broad in its humor.

Canteloube has arranged a volume of *Noëls Populaires Français*, from Roussillon, Guyenne, Auvergne, Languedoc, Flanders, and Burgundy. He has also set five *Airs Tendres*, of the seventeenth and eighteenth centuries, for voice and piano. A version for voice, with a chamber orchestra composed of double quartet and harp, is also available. His volume of *Chants des Pays Basques* contains the original texts as well as French translations. The somewhat turgid Canteloube settings bear the mark of orchestral thinking, whereas the Blanchard settings are as delightful to play as they are to sing.

—R. S.

Sacred Songs Listed

GREENFIELD, ALFRED M.: Here, O My Lord (medium, D to E flat). (Carl Fischer).
 LUBIN, ERNEST: The Carnal and the Crane, medieval Christmas carol (medium, E to E). (G. Schirmer).
 MACGIMSEY, ROBERT: A New Christmas Morning Hallelujah (medium, D flat to F).

Band Music

FAUCHET, PAUL (arr. by F. Campbell-Watson): Nocturne, from Symphony in B flat. (Witmark).
 GOLDMAN, EDWIN FRANKO (arr. by Erik Leidzen): March, Kentucky. (Presser).
 HANSON, HOWARD: Children's Dance, from Merry Mount Suite. (Witmark).
 WIENHORST, RICHARD, arranger: Choice (Chorales and Hymns for Band. (Concordia).

New American Songs

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High .50
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Stopping by woods on a
snowy evening.
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Repertoire

(Continued from page 6)

ler and Bruckner performances show a marked increase. This year was a banner year for Mahler, as his score of 38 performances of 11 works reveals. Sir Thomas Beecham does yeoman service for Delius wherever he goes, and Fritz Busch does as much as he can for Reger. Among the season's premieres was Mahler's Tenth Symphony, left unfinished by the composer. Strauss' Duetto Concertino for Clarinet, Bassoon, String Orchestra, and Harp, had its American premiere; and Bartók's Viola Concerto, completed by Tibor Serly, was also heard for the first time.

AMONG the works by living composers introduced to the United States in 1949-50 were Igor Stravinsky's Mass for Male Chorus and Ten Wind Instruments, Arnold Schönberg's A Survivor from Warsaw, Serge Prokofiev's Sixth Symphony, Ralph Vaughan Williams' Concerto for Two Pianos and Orchestra, Francis Poulenc's Piano Concerto, and Sinfonietta, Darius Milhaud's Piano Concerto No. 4; Olivier Messiaen's Turangalila Symphony, and Trois Petites Liturgies de la Présence Divine; Ernest Bloch's Concerto Symphonique for Piano and Orchestra; André Jolivet's Concerto for Onde Martenot and Orchestra; and Paul Hindemith's Sinfonietta in E. Among American novelties were William Bergsma's Symphony No. 1; Norman Dello Joio's Serenade for Orchestra; David Diamond's The Enormous Room, and Timon of Athens; Lukas Foss' Song of Anguish; Peter Menin's Symphony No. 5; William Schuman's Violin Concerto, Judith, and Newsreel; Randall Thompson's Symphony No. 3; and Virgil Thomson's Cello Concerto, and Suite from The Mother of Us All.

Five composers invariably dominate the standard repertoire — Beethoven, Mozart, Tchaikovsky, Brahms, and Wagner, this year in that order. Beethoven, with 286 performances of 26 works; Mozart, with 269 performances of 51 works; Tchaikovsky, with 229 performances of 22 works; Brahms, with 217 performances of 20 works; and Wagner, with 198 performances of 15 works had totals that indicate their firm position in conductorial favor. Brahms' First Symphony, with 28 performances, led the symphonies; and his Violin Concerto, with 22 performances, led the concertos. Close competitors for first place among the concertos were Tchaikovsky's Piano Concerto No. 1; Beethoven's Violin Concerto and Piano Concerto No. 5; and Mendelssohn's Violin Concerto. The other most-frequently-performed symphonies were Beethoven's Third Symphony, Fifth Symphony, and Seventh Symphony; Tchaikovsky's Fourth

Symphony, Fifth Symphony, and Sixth Symphony; and Brahms's Second Symphony.

Other favorites in the standard repertoire were Ravel's Second Daphnis and Chloe Suite; the Overture to Mozart's The Marriage of Figaro, Berlioz's Roman Carnival Overture, Richard Strauss' Don Juan, and Till Eulenspiegel; Schubert's Unfinished Symphony; Debussy's La Mer (which outdistanced The Afternoon of a Faun by a wide margin); Wagner's Siegfried's Rhine Journey, Prelude and Liebestod from Tristan, and Overture to Tannhäuser; Rachmaninoff's First Piano Concerto, Second Piano Concerto, and Rhapsody on a Theme of Paganini; and Prokofiev's Classical Symphony. These figures reveal a healthy balance of styles and periods as well as a surprisingly rich and varied repertoire. The battle for living music will never be finished (for all great new art challenges people, and therefore stirs resistance) but it is being waged staunchly and with good results.

IN the list of orchestras that follows, the three composers most frequently represented on the season's programs are indicated. The figure after the name of the composer indicates the number of works played during the year. The figure in parenthesis at the end of each entry indicates the percentage of American works in the repertoire.

Chicago Symphony, guest conductors. 116 works. Beethoven—19; Wagner—7; Brahms—6. (1%)

Cincinnati Symphony, Thor Johnson. 89 works. Beethoven—5; Brahms—4; Mozart—4. (9%)

Cleveland Orchestra, George Szell. 84 works. Beethoven—9; Wagner—6; Mozart—5. (8%)

CBS Symphony, Bernard Herrmann and others. 76 works. Wagner—7; Mozart—5; Handel—4. (22%)

Dallas Symphony, Walter Hendl. 134 works. Beethoven—9; Strauss—9; Mozart—7. (21%)

Denver Symphony, Saul Caston. 81 works. Beethoven—9; Brahms—6; Tchaikovsky—5. (8%)

Duluth Symphony, Joseph Wagner. 24 works. Beethoven—2; Tchaikovsky—2; Mendelssohn—2. (8%)

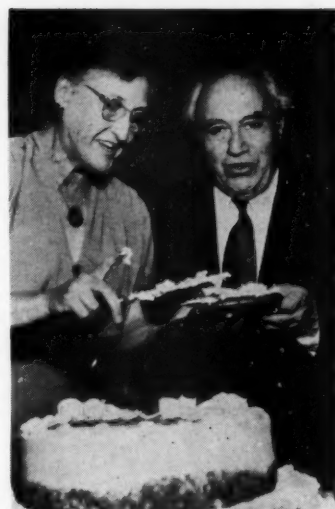
Erie Philharmonic, Fritz Mahler. 28 works. Beethoven—3; Tchaikovsky—3; Wagner—2. (14%)

Houston Symphony, Efreim Kurtz. 76 works. Beethoven—7; Wagner—7; Mozart—6. (7%)

Indianapolis Symphony, Fabien Sevitzky. 104 works. Tchaikovsky—5; Wagner—4; Brahms—3. (15%)

Los Angeles Philharmonic, Alfred Wallenstein. 139 works. Bach—9; Beethoven—7; Brahms—7. (10%)

Louisville Orchestra, Robert Whitney. 24 works. Bach—2; Beethoven—2; Tchaikovsky—2. (17%)



Tom King

Ernest Bloch is greeted on his seventieth birthday by Lillian Hodghead, director of the San Francisco Conservatory of Music, of which the composer was director from 1925 to 1930

Minneapolis Symphony, Antal Dorati. 114 works. Mozart—9; Wagner—8; Strauss—7. (8%)

NBC Symphony, Arturo Toscanini and others. 65 works. Wagner—7; Mozart—4; Tchaikovsky—4. (2%)

Boston Symphony, Charles Munch. 82 works. Mozart—6; Bach—5; Beethoven—4. (4%)

Baltimore Symphony, Reginald Stewart. 79 works. Tchaikovsky—6; Wagner—6; Beethoven—4. (8%)

National Symphony, Howard Mitchell. 111 works. Beethoven—8; Mozart—7; Brahms—6. (10%)

New Orleans Symphony, Massimo Freccia. 55 works. Tchaikovsky—5; Beethoven—4; Mozart—3. (7%)

New York Philharmonic-Symphony, Leopold Stokowski and Dimitri Mitropoulos. 185 works. Wagner—15; Beethoven—12; Mozart—11. (12%)

Oklahoma Symphony, Victor Alessandro. 147 works. Wagner—10; Mozart—6; Verdi—6. (20%)

Philadelphia Orchestra, Eugene Ormandy. 212 works. Beethoven—13; Brahms—12; Mozart—11. (10%)

Pittsburgh Symphony, guest conductors. 81 works. Beethoven—8; Mozart—7; Wagner—7. (10%)

Rochester Philharmonic, Erich Leinsdorf. 50 works. Bach—10; Brahms—3; Beethoven—3. (4%)

St. Louis Symphony, Vladimir Golschmann. 83 works. Beethoven—6; Mozart—5; Brahms—4. (7%)

San Antonio Symphony, Max Reiter. 84 works. Wagner—10; Beethoven—5; Mozart—4. (6%)

San Francisco Symphony, Pierre Monteux. 148 works. Beethoven—9; Bach—7; Wagner—6. (8%)

Smallens Engaged By Ballet Theatre

Alexander Smallens has been engaged as musical director of Ballet Theatre, and has flown to Europe to join the company, which recently began an extended tour there. Prior to this assignment, Mr. Smallens was for three seasons musical director of Radio City Music Hall. He has been succeeded there by Raymond Paige.

Ballet Theatre, which will henceforth be known as the American National Ballet Theatre, will follow its foreign tour with an American one. It will play a three-week engagement at the Metropolitan Opera House at the end of the opera season, in April, 1951.

Wickham Opera Given in Plymouth

PLYMOUTH, MASS. — The world premiere of Florence Wickham's The Legend of Hex Mountain, an opera in two acts and a prologue, was given by the Plymouth Rock Center of Music and Drama as a part of its opera series, on Aug. 4 and 5, in Memorial Hall. Miss Wickham, who wrote the libretto as well as the music, chose as her locale an Amish community in Pennsylvania, in 1778. The story involves a couple who are separated through a witch's spell and reunited as the witch's evil power is transmuted into good.

The presence in the cast of two former Metropolitan Opera singers, Dorothee Manski and Léon Rother, made for considerable interest. This was in the nature of a reunion for the composer and Mr. Rother, who appeared together in three performances of Dukas's Ariadne et Barbe-Bleue at the Metropolitan in 1911. Other singers were Evelyn Keller, Anton Marco, Howard Garrett, Monica Coryeo, Jack Hagelberger, Jack Lee, and Gloria Falledtoft. George Poinar conducted the student orchestra of 26 players with authority, and Hans Busch designed the imaginative settings and served as stage director. David Blair McCloskey, director of the school, was the producer.

The opera festival opened on July 7 and 8 with Don Giovanni, previously reviewed, and continued on July 22 and 23 with Cavalleria Rusticana and Pagliacci. On Aug. 11, another double bill concluded the series—The Ordeal of Osbert, by Allan Davis, in its premiere, and The Jumping Frog, by Lukas Foss.

—Q. E.

Vermont Symphony Opens Art Center Series

MANCHESTER, VT.—On Aug. 26, the first of a series of four concerts officially opened the new Southern Vermont Art Center here. The program was given by the Vermont Symphony, Alan Carter, conductor, with Stell Andersen, pianist, as soloist. The remaining concerts presented the Gertrude Bary Ensemble; Richmond Gale, pianist, and Helen Olheim, mezzo-soprano; and the Middlebury College Composers' Conference Chamber Orchestra, and Eugene List, pianist. A natural amphitheatre in the gardens on the former Webster estate was the site of the concerts.

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The Status Of The Composer-Educator

By ELLIS B. KOHS

COLLEGES, universities, and conservatories are attracting composers to their faculties in ever-increasing numbers. This may be a natural result of the rather spectacular proliferation of the species in this country in the last two or three decades. The composer of serious music—that unwanted child of an apprehensive society—finds that the demand for his product far from matches its supply; and he must frequently turn to other pursuits for at least a modest income, so that he may continue to write as he pleases, the inalienable right of a free artist. Teaching is one solution of his bread-and-butter problem.

Let us accept the fact of the composer-educator for the moment, without pursuing further the reasons for his existence, and consider briefly some ecological aspects of the creature, his environment and their interrelationship. I should like to consider, in turn, the composer himself, his students, his colleagues on the faculty, his relationships with the school administration, and his relationship to his community.

NOT every composer is a good teacher. This basic premise is known to anyone who has had to build and maintain a musical faculty. Some composers are not interested in teaching, find it a bore, and would really do themselves and their victimized students a favor by seeking other employment. A profession, be it music, the ministry, or medicine, is based on ideals of devotion to service rather than financial gain. This distinction between the professional and the business man is essential. A composer who regards his teaching activities primarily in the business terms should not teach music.

What are some of the characteristics of a good composer-educator? A partial list might include the earnest desire to impart knowledge and stimulate ideas, with a capacity for reaping satisfaction from successful activity; an interest in people, with sympathy for varying outlooks and the ability to view things from points of view other than his own; patience; a well organized mind, capable of logical and systematic thought; a capacity for personal artistic stimulation from his educational activity; and a secondary rather than a primary interest in financial considerations. It goes without saying that

qualities of musicianship are of paramount importance.

There are both benefits and hazards for the composer who teaches. Among the benefits must be included the freedom from the nine-to-five grind that dulls the creative impulse, and the long periods of vacation with pay, frequently amounting to three or four months a year, during which he can enjoy uninterrupted creative activity. Other benefits are the freedom from the stylistically corrupting influences of the commercial world, the potential intellectual and artistic stimulation of his colleagues, and the opportunities for frequent re-evaluations of personal aesthetics that result from thoughtful questionings by serious students. Many colleges and universities offer professional tenure, a stabilizing consideration for some temperaments. Among the hazards are a hardening of the creative arteries, a tendency towards increasing conservatism, reaction, and academicism, and an unconscious withdrawal from active, professional music-making.

FOR his students, the teacher-composer can make music a living thing of today and not simply a legacy of the unprotesting past. He can bring students closer to hidden well-springs of the art than the theorist, pedagogue, or historian, who may allow objective and detached curiosity to supplant the fire and enthusiasm of creative artistic activity. Of all the members of a musical faculty the composer is the one most likely to direct the student to the music itself, rather than to matters of performance or biographical irrelevancies. The composer should be prepared to spend time outside of class hours with students in informal sessions of music-making and discussion. Such occasions will often remain vivid memories long after the details of many of his lectures have been forgotten.

A MUTUALLY advantageous relationship with other members of the musical faculty can stimulate performances of the composer's music, and may result in commissions for special occasions or by interested people or institutions. This last is an ideal state of affairs, for it means that the composer can write music that is tailor-made to persons and conditions, yet not limited by extra-musical or commercial considerations. Particularly significant in this connection are the festivals of American music that are being held with increasing

frequency by many leading educational institutions.

Many composers derive greater artistic stimulation and find wider horizons for the imagination among painters, authors, poets, and practitioners of the dramatic arts than among their own kind. Hindemith is said to have encouraged Stravinsky to undertake his violin concerto with the advice that his inability to play that instrument would probably prove an advantage rather than a handicap, since he would be forced to create new figures and devices for the instrument rather than adopt the traditional patterns that are second nature to all violinists. Similarly, kindred souls in the sister arts may suggest new approaches, new points of view, techniques, and aesthetics upon which musicians might never stumble in a single-minded pursuit based upon tradition and custom.

Many liberal-arts colleges offer courses in the humanities, a part of which are devoted to the arts in general, and in many cases to music in particular. The composer who is interested in music as a component of life rather than as a specialized and esoteric phenomenon can make a great contribution by helping to increase the understanding and appreciation of the language and expression of music on the part of the general student, the layman who will be a part of tomorrow's audience. The composer usually takes his audience for granted when he does not berate it for ignorance and lack of sympathy. Why should he not help prepare the audience of tomorrow for intelligent listening?

THE composer-educator should seek to establish certain minimum requirements within the curriculum. These naturally vary with the size and purpose of the institution. He should insist that a professional school offer a half or full year course in the music of our own century, involving the study of new techniques of composition and the various schools, -alities and -isms that confront the young student. He should also insist that such technical courses as harmony, orchestration, and counterpoint not be taught in classes that are too large. (The National Association of Schools of Music should be urged to prepare a code for accredited schools to prevent overstaffed classes.) He should urge the administration of a liberal-arts college to encourage the creative interests of its faculty by limiting instructional hours sufficiently

to allow some time for composition during the academic year.

Some schools have budgets or endowments permitting the engagement of a composer-in-residence, who has only slight academic responsibilities. This provides a favorable environment for a composer, but it should be complemented by means of performance at the institution—orchestra, chorus, and soloists—in order to prevent the withdrawal of the composer into himself. The opportunities granted him for creative activity should be matched by opportunities for competent performances of his works before interested audiences.

THE composer may feel impelled to enter musical activities in the area surrounding the institution. He should be on good terms with the sponsors of visiting artists, the local concert associations, music clubs, symphony orchestras, and other professional and amateur groups. He should accept advisory positions when offered by these groups, in the effort to create a larger measure of interest in contemporary music. A taste for contemporary music, where there is little or none to be heard, must, of course, be cultivated judiciously and with patience, with a view to long-run dividends rather than immediate success. Our musical future will be vitally affected by the degree to which there is general acceptance of new music, as distinguished from acceptance of it in one or two urban areas only. It is time we took radical steps to erase the notion that nothing outside of New York really matters. The composer-educator, in co-operation with an educational institution and community organizations, can be a mighty force in correcting this.

It is possible to draw a parallel between the function of the church, state, and aristocracy as sponsors of music in the past and the function of the educational institution as a potential sponsor today. The chief purveyors of music are the radio and the films, whose standards are not attractive to many serious composers. Such large musical organizations with sizable budgets as opera companies, symphony orchestras, and recording companies, do not think of employing staff composers. The days of private patronage are seemingly coming to an end. Will it be necessary for the state to support tomorrow's artists? Or will our institutions of higher education seize the opportunity to be the sponsors of musical creation?

EDUCATION

The University of Illinois school of music observed the Bach bicentennial by presenting three recitals of the composer's works during the week of July 23. Russell H. Miles, who arranged the series, played a recital of organ works; Dorothy Lane played a recital on the harpsichord; and the summer session orchestra, Karl Kraeuter, conductor, gave a program, assisted by Phyllis Kraeuter, cellist; Bruce Foote, baritone; and Shura Dvorine, pianist.

The National Federation of Music Clubs has announced the nineteenth Biennial Young Artists Auditions. The final contests will take place from May 13 to 19, 1951, in Salt Lake City. In addition to the customary \$1,000 awards for winners in the piano, violin, organ, and voice contests, one winner will be given a managerial contract from the National Concert and Artists Corporation, and from one to three winners will be awarded appearances on the NBC network. This year, for the first time, a debut

in New York's Town Hall is offered as an alternative to the cash award. Information is available from the federation, 455 West 23rd Street, New York 11. The winning works in the federation's 1949-50 Young Composers Contest, are as follows: Little Suite for Oboe and Strings, by Lee J. Pockriss, of Brooklyn; Arioso, for oboe and strings, by Sidney J. Palmer, of Houston; Mood, for clarinet and strings, by John P. Paynter, of Mineral Point, Wis.; Sonata for String Trio, by Dominick Argento, of Baltimore; O Sweet Spontaneous, for a cappella choir, by Richard E. Powell, of Colorado Springs; and Reverberations, for a cappella choir, by Susan Brailove, of Elizabeth, N. J.

Adelphi College, Garden City, N. Y., ended the six-week term of its first music workshop on Aug. 15. Leon Barzin and Gerald Warburg were the directors. The college will open its series of fall concerts with a recital by Dorothy Eustis, pianist, on Oct. 3.

The Edna L. McRae School of the Dance, Chicago, will offer five scholarships for the 1950-51 school year, which will open Sept. 18.

The Wilson School of Music, Yakima, Wash., has expanded its program of concerts, faculty recitals, and lecture-recitals for the 1950-51 season. The Guest Artists Concert Series will present the English Intimate Opera of London, the Paganini Quartet, Polyna Stoska, and Suzanne Bloch.

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of doing independent work in the arts. They are open to United States citizens for one year beginning Oct. 1, 1951, with a possibility of renewal. General fellowships carry a stipend of \$1,250 a year, transportation between New York and Rome, studio space, free residence at the academy, and an additional allowance for European travel. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17.

Edwin Hughes' summer master classes in New York City and at Winthrop College were attended by more than sixty pianists and teachers. He will resume his New York fall

schedule on Sept. 25, will hold monthly teaching sessions in Washington, D. C., and will conduct a clinic for piano teachers at Winthrop College on Oct. 23.

Mu Phi Epsilon, national music sorority, held its 1950 national convention in Seattle, from June 27 to July 1. Musical events included a recital by members of the University of Washington music faculty; a program of works composed and played by members of the sorority, and a recital by Frances Yeend, also a member. Speakers included Stanley Chapple, director of the University of Washington school of music, and Pauline Alderman, musicologist of the University of Southern California. The establishment of several new chapters was announced, and new officers were elected, including Ruth Row Clutter, president; Eleanor Hale Wilson, Elva McMullen Gamble, and Olive Galloway Williams, vice-presidents; Bernice Swisher Oechsler, executive secretary and treasurer; and Grace Kent Clark, editor. Winners were announced for the 1950 Musi-

(Continued on page 30)

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EDUCATION

(Continued from page 29)

cological Research Contest. Lucette Stumberg, of Austin, Tex., and Jean Westerman, of Ann Arbor, Mich. The winners of the Original Composition Contest were Blythe Owens, of Chicago, and Ruth S. Wylie.

The Metropolitan School of Music, Chicago, has announced that Martial Singher and Irene Jessner have joined the school's permanent faculty. Mr. Singher will also serve as chairman of the voice department. Other appointments include Florence Kirsch and Maria Louisa Faini, pianists; Milton Preves, violist; René Râteau, flutist; Alexander Aster, operatic and vocal coach; Vladas Jakubenas, Lithuanian composer; and members of the Chicago Symphony Woodwind Quintet—Philip Farkas, Ralph Johnson, Robert Mayer, Wilbur Simpson, and Jerome Stowell.

Jean Erdman, of New York, is adding a production workshop to her school schedule this fall. It is open to dancers, designers, composers, and others working creatively for the stage. Miss Erdman and her dance company have just returned from the Colorado Creative Arts Festival, where her final program included a new work, *The Fair Eccentric*, or the Temporary Belle of Hangtown.

Robert Tabori's pupil, Helen Spina, appeared during the summer in a program at the Asbury Park Convention Hall. The soprano also gave a recital at the Memorial Hospital in New York. Another pupil, James Powell, baritone, won first prize at a competition of the music chapter of the Negro in the Arts association. Mr. Tabori reopens his New York studio on Sept. 5.

The American Conservatory of Music, Chicago, presented in its summer series of faculty recitals Rudolph Reuter, Leo Heim, Elsie Alexander, and Mae Doelling Schmidt, pianists; Sidney Miller, violinist; B. Fred Wise, tenor; Robert Speaker, baritone; and David Austin, bass-baritone.

Chicago Musical College sponsored an extensive series of faculty recitals during the month of July. Rudolph Ganz, pianist, and president of the college, was heard in three of them.

The Manhattan School of Music will add a comprehensive course in music education to its graduate department this fall. The usual study of music pedagogy has been broadened to include courses in the humanities, in order to widen the student's background.

The Kansas City board of education has announced the retirement of Mabelle Glenn from her position as supervisor of music in the Kansas City public schools—a position she held for 29 years. She will continue to work on her music appreciation publications and as one of the editors of the *World of Music Series*. Her successor as music supervisor is Robert Milton, director of music for thirteen years at the South West High School, of Kansas City.

Berthe Bert, representative of the Ecole Normale de Musique de Paris and teacher of piano there, is giving auditions at her New York studio, 170 East 78th Street, until Sept. 15, to American students.

Cecile and Felix Fontaine, of Montreal, recently presented their voice and piano pupils in a program in the Théâtre des Compagnons, for the benefit of the National Institute of the Blind. The program of songs, recitations, and piano works was brought to an end with an act of Thomas' opera *Mignon*, in which Claire Stevenson, blind bass, sang the role of Lothario. The rest of the cast, reinforced by professional talent, included Lise Pepin, Yolande Giroux, Laurent Guilbert, Gilles Ricard, Claude Grenier, and Paul Emile Trepanier.

**Sigma Alpha Iota
Convenes in Chicago**

CHICAGO.—Sigma Alpha Iota, musical fraternity, held a national convention at the Drake Hotel here from Aug. 25 to 30. Among the musical events was a recital by Marjorie Lawrence for the benefit of the Sigma Alpha Iota Foundation. The soprano is an honorary member of the fraternity and active on the foundation board. At a dinner preceding the recital the foundation, which has given several scholarship grants to young



Marjorie Lawrence

music students, awarded its first scholarship for graduate study.

Other honorary members of the fraternity who appeared in convention concerts were Hilda Ohlin, soprano; Herta Glaz, contralto; and Ida Krehm, Donche Dikova, and Johana Harris, pianists. A traditional vespers musicale was presented by artists from the Chicago area chapters, including Clara Mae Enright, organist; Roslyn Rensch, harpist; Miss Ohlin; and a string ensemble conducted by Bernice Little. Five choral groups from college chapters of the fraternity sang, and appearances were made by such young artists as Jean Geis and Dorothy Schultz, pianists; Jeanne and Joanne Nettleton, duo-pianists; Marie Krust, violinist; Harriet Woldt and Joan Lewis, cello duo; Lynette Blanchard, flutist; and Betty Krieg, soprano and composer.

Fraternity members who spoke at the convention were Mrs. Guy Patterson Gannett, Marguerite Hood, Helen Lane, Doris Adams Hunn, Judith Waller, Kathleen Davison, and Glad Robinson Youse. Among special guests of the convention were Howard Hanson, Gustave Reese, Peter Mennin, Burrill Phillips, and Roy Harris.

**Violin Festival
Planned for Hartford**

HARTFORD, CONN.—A violin festival with a two-fold purpose will be held here on Oct. 4 and 5. It will celebrate the four hundredth anniversary of the development of the modern violin, and it will endeavor to stir new interest in the need for string players in symphony orchestras. The festival, which is being sponsored jointly by the Julius Hartt Foundation and the Hartford Times, will be built around a display of old violins valued at \$500,000. The collection will be made available by Emil Herrmann, who is also preparing a monograph on the King James Amati (1565).

Jean Matin, of the Metropolitan Museum of New York, will lecture; Bela Urban, with whom the idea of the festival originated, and a member of the Hartt School of Music violin department, will discuss a new approach and a specially planned curriculum to develop symphony string personnel; Quaintance Eaton, associate editor of *MUSICAL AMERICA*, will report on the string-training situation throughout the country; and Rubin Segal, head of the Hartt School violin department, will report on the situation in Hartford.

—CARL E. LINDSTROM

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Berlioz Requiem Performed In Sesquicentennial Series

Washington

A MEMORABLE climax to the National Capital Sesquicentennial's series of concerts at the Watergate was provided by the distinguished performances of Berlioz' Requiem, conducted by Paul Callaway, on Aug. 2 and 3. The Sesquicentennial Chorus, organized late in the spring, and the National Symphony, augmented by sixteen trumpets, sixteen trombones, six tubas, and sixteen kettledrums, were engaged in the event, which was dedicated to Washington's designer, Pierre L'Enfant. Mr. Callaway's achievement with the new chorus in both the sustained soft passages and the pagantly noisy sections of the Requiem was extraordinary. David Lloyd, tenor, sang the grueling solo assignments masterfully. The amplification was a model of clarity and balance, an asset woefully lacking in most of the concerts of this series.

Dorothy Maynor sang gloriously as soloist with the orchestra at the opening concert on July 2. Howard Mitchell conducted a program that included Robert Ward's Jubilation Overture, a suite from Strauss' Der Rosenkavalier, and Randall Thompson's The Testament of Freedom. The male section of the Sesquicentennial Chorus sang the last work, which proved an auspicious and timely choice. However, a lack of understanding between the conductor and the chorus, trained by Mr. Callaway, and bad amplification resulted in an ineffectual performance. Miss Maynor sang Come scoglio from Mozart's Così Fan Tutte, the Air de Lia from Debussy's L'Enfant Prodigue, and a group of songs.

Four cannon, served by eight artillerymen from Fort Myer, fired the sixteen rounds indicated in the score of Tchaikovsky's 1812 Overture when it was played on the July 6 program. The hilarity and excitement evoked from the audience by the overture competed with the din made by the orchestra, bells, and cannon. The result was a rousing if not altogether musical experience. The rest of this all-Tchaikovsky program offered the Fifth Symphony and the B flat minor Piano Concerto, with Earl Wild as the soloist.

Alec Templeton played Grieg's Piano Concerto in the July 7 program, with Mr. Mitchell conducting. The pianist was also heard in some of his improvisations. The women's section of the Sesquicentennial Chorus sang Mary Howe's Song of Palms, but the performance did not do justice to the work's inherent qualities because of lagging tempos and poor dynamic contrasts. The rest of the program included the Overture to Weber's Euryanthe, Ravel's Valses Nobles et Sentimentales, and Robert Russell Bennett's arrangement of tunes from Cole Porter's Kiss Me, Kate. The amplification had improved somewhat at the time of this concert.

Canadian Night was observed on July 10. Lois Marshall, Toronto soprano, was the soloist and Alfred Wallenstein the guest conductor. Morton Gould's American Salute, Brahms' First Symphony, and familiar items by Mendelssohn, Dukas, and Wagner were given well-disciplined readings by Mr. Wallenstein. Miss Marshall presented an exquisite performance of Agathe's aria from Weber's Der Freischütz, accompanied by the orchestra, and sang a group of songs, with Theodore Schaefer at the piano. A drizzle during the entire evening reduced the audience to one of the smallest in many a season.

On July 11, Burl Marx, of Rio de Janeiro, was guest conductor for Latin-American Night. Jorge Bolet,

the soloist in Rachmaninoff's Second Piano Concerto, gave a brilliant performance, hampered at crucial points by Mr. Marx's accompaniment. The trivia the same conductor chose to present with the orchestra alone gave no opportunity for discerning his abilities. Howard Mitchell conducted the second half of the program, offering the finale from Dvorak's New World Symphony, and accompanying Eugene Conley, tenor, in an aria from Rigoletto and some familiar ballads.

Fernand Quinet, director of the Royal Conservatory of Music of Liège, was sent by Belgium to be guest conductor for the July 14 program. His conducting was dynamic and buoyant in the works he presented—César Franck's Symphony, Rabad's La Procession Nocturne, and Berlioz' Roman Carnival Overture. Gladys Swarthout, in fine form, was the soloist. She sang arias by Massenet and Offenbach and several songs.

The guest conductor for Netherlands Night, on July 16, was Jurriaan Andriessen, and the soloist was Fania Chapiro, pianist. The youthful conductor's methods were precise and pointed, but his performances lacked maturity.

Clarence Raybould, conductor with the British Broadcasting Company, represented Great Britain in the July 19 program, when intermittent rains again kept the audience coming and going. Appropriately enough, Handel's Water Music was the first number. Jaunty and jovial, the conductor led the orchestra in a program that was largely British—Samuel Barber's Adagio for Strings, Bax's Overture to a Picaresque Comedy, Elgar's Enigma Variations, Walton's Façade Suite and Gordon Jacob's delightful Concerto for Oboe and Strings, with Leon Goossens as oboe soloist.

The Washington Night program, on July 23, presented Cantor Jacob Barkin, tenor, in arias by Mendelssohn and Ponchielli, and the Sesquicentennial Chorus, conducted by Paul Callaway, in Sowerby's Canticle of the Sun, Lambert's Rio Grande, and Effinger's Sing We Merrily unto God. Evelyn Swarthout was the facile pianist in the Lambert work. Howard Mitchell conducted a Bach chorale prelude and Haydn's London Symphony.

Muriel Rahn, soprano; Edward Matthews, baritone; and Sherman Frank, pianist, participated in the annual Gershwin program, conducted by Howard Mitchell on July 27. Miss Rahn's musically singing of My Man's Gone Now, from Porgy and Bess, was outstanding.

In the final concert, on July 28, Mr. Mitchell conducted Aaron Copland's noble score, A Lincoln Portrait, with John Charles Thomas as narrator. To hear this work performed at the foot of the Lincoln Memorial in these days of tension was uncommonly affecting. At other times in the evening, Mr. Thomas sang arias by Verdi and Rossini, and a group of songs, accompanied by Raymond McFeeters at the piano. The orchestra gave especially fine accounts of the Prelude to Wagner's Lohengrin, the Overture to Wagner's Rienzi, and Enesco's First Roumanian Rhapsody.

Poor amplification, except for the performances of the Berlioz Requiem, and bad weather had a disastrous effect this year on the Watergate series, and continuance in future years seems dubious without an adequate new shed. The Sesquicentennial Commission guaranteed this season's losses up to \$20,000. At the last report, the deficit was in excess of this amount.

—THEODORE SCHAEFER

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RADIO ROUNDUP

By QUAINANCE EATON

IN order to expand its facilities for television, the National Broadcasting Company has initiated sweeping changes in the structure of its studios, and has leased additional stage space in New York theatres. The acquisition of the Center Theatre, in Rockefeller Center, the largest legitimate theatre in New York, and the rebuilding of the Hudson Theatre, in West 44th Street, as well as the reconstruction of Studio 8-H and of Studios 3-A and 3-B are all designed to provide for television broadcasts. Work on the two newly-acquired theatres will require about a month; Studios 3-A and 3-B, combined as one large studio, will be ready by Labor Day, but the work on Studio 8-H will take several months. All of the structure inside this famous studio will be removed, and there will be a new overhead of steel construction. The balcony will be rebuilt to accommodate a control room, an observation room, and dressing rooms. The studio will provide 10,000 square feet of usable space.

The Center Theatre, opened in 1932 and used as a motion-picture house until 1934, has since housed theatrical productions, an ice-skating show, Ballet Theatre, and the San Carlo Opera. Its facilities for television production are considered to be unsurpassed. It has a stage area of 4,200 square feet, elaborate stage elevators, air conditioning, dressing rooms, shop facilities, and offices.

The shift in emphasis throws several notable radio programs out of the big studio that has housed them since their inception. Chief among these is the NBC Symphony, which will move to Carnegie Hall for the remainder of its Sunday night series sponsored by the United States Steel Corporation. With the return of Arturo Toscanini in October, future plans will be decided.

Still another auditorium, the Belasco Theatre, in West 44th Street, has been leased by NBC for radio productions, and to it will move the Voice of Firestone, which will ultimately inhabit the Hudson Theatre, it is expected, because it is also televised. The American Album of Familiar Music, on Sunday evenings, will also move to one of these theatres, as has the Harvest of Stars, for the remainder of its existence. This program will go off the air on Sept. 17, after several years, during which James Melton has been the leading singer and Frank Black the conductor. With Dorothy Wrenskjold and John Tyers as soloists and Gustave Haenschen conducting as a summer replacement, the program was heard from the Belasco Theatre on Aug. 20 and 27 and Sept. 3, and will move to the Hudson Theatre for its final two broadcasts, when Mr. Melton will return.

Although it is not affected by the changes in Studio 8-H, having always been broadcast from a studio on its sixth floor, the Telephone Hour will be broadcast once a month from Carnegie Hall.

The new television facilities will solve the problem of video opera for the network, which last season was forced to rent a small, cramped studio for its four operatic ventures. A new monthly series of eight productions has been announced, starting in October, with Peter Herman Adler again serving as musical and artistic director, Samuel Chotzinoff as producer, and Charles Polacheck as television director. Each program will last a full hour, and the productions will be given in English. The series will open with Bizet's Carmen, and other operas include Puccini's Gianni Schicchi, Humperdinck's Hansel and Gretel, and Tchaikovsky's Pique Dame. If the

opera commissioned by NBC from Gian-Carlo Menotti is ready, it will be one of the eight.

Enrollment of well-known personalities as disc jockeys is currently in fashion. The trend began some time ago with Jacques Fray and Deems Taylor, but it has been carried on impressively by the New York station WNBC, which is now being managed by Ted Cott, former program director for WNEW, who is a lively innovator. Mr. Cott hired Leopold Stokowski to turn records for Bach, and the conductor made a series of four transcriptions in which he commented on Bach's music, as recorded by himself with various orchestras. Heard on Tuesdays, July 11 to Aug. 1, at 7:30 p. m., EDT, the series was impressive for its dignity, as well as its unhackneyed approach. After Mr. Stokowski ended his series, a lighter replacement was instituted, in which Samuel Goldwyn commented on mood music composed for films. Still another series which could conceivably interest music lovers is the one which has Arthur Treacher as a Gilbert and Sullivan disc jockey. The transcribed programs are heard on Sundays, 12:30 to 1 p. m., EDT, over WNBC.

Sir Thomas Beecham brings his witty and bumptious comments to yet another program of this type, recorded in England and broadcast over WQXR on Wednesdays, from 8:05 to 9 p. m., EDT. On Aug. 2, the British conductor spoke of the works of Berlioz and played illustrations; on Aug. 9, it was the music of Mendelssohn; on Aug. 16, the music of Delius; on Aug. 23, the music of Haydn; and on Aug. 30, music for eighteenth-century dances.

Verdi Requiem Sung At Brevard Festival

BREVARD, N. C.—The fifth annual Brevard Music Festival, in the summer theatre auditorium of the Transylvania Music Camp, came to a close on Aug. 20 with a performance of Verdi's Requiem. Six concerts were given, beginning on Aug. 11, with James Christian Pfohl as music director and conductor of the festival orchestra. Soloists heard in the series were Eugene List, pianist; Paul Makovsky, violinist; Norma Heyde, soprano; Margaret Thuenemann, contralto; William Hess, tenor; and Julian Patrick, baritone.

The festival came as a climax to the camp session, which lasted six and a half weeks. Sixty-two concerts were given in all, including those of the festival. Programs were given by full orchestras, bands, chamber groups, choral groups, student and faculty recitalists, and three outside artists—Eileen Farrell, Sophie Steffan, and David Smith. Twenty-eight radio broadcasts were made, including four on coast-to-coast networks. Recordings were made of several performances, including that of the Requiem, which will be sold for the benefit of the Transylvania scholarship fund. Vocal ensembles and soloists were made available to Brevard churches, and instrumental groups appeared before civic organizations.

Henry Mazer Conducts Wheeling Summer Series

WHEELING, W. Va.—The Wheeling Symphony, Henry Mazer, conductor, recently closed the most successful series of summer Pop concerts in its 21 years of existence. Despite the unusually heavy rains, attendance records were at an all-time high. The concerts were given in the beautiful Oglebay Park Amphitheatre, which seat: approximately 3,500.

—MONTANA X. MENARD

Louisville Society Commissions Five Works

LOUISVILLE, KY.—Continuing a policy inaugurated two years ago, the Louisville Philharmonic Society has commissioned five compositions for performance by the orchestra during the 1950-51 season. The composers are Arthur Honegger, Bohuslav Martinu, Paul Nordoff, George Perle, and Vincent Persichetti. Robert Whitney, musical director of the orchestra, will conduct all the new works but one. Mr. Perle, on the faculty of the University of Louisville, will conduct his own composition.

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New Theatre Planned For Berkshire Center

LENOX, MASS.—Serge Koussevitzky, conductor of the Berkshire Festival and director of the Berkshire Music Center, has stated that a Greek theatre will be erected at Tanglewood, the site of the festival and center. It will be located in a natural amphitheatre near the area occupied by the Little Red House, due south of the concert shed. A few years ago, the conductor began discussing such a structure with the late Eliel Saarinen, who designed the shed, and with his

son Eero, also an architect. It is hoped that construction of the theatre, which will seat between 25,000 and 30,000 people, will begin in about a year's time. One of the architectural problems that remain to be solved is how to provide some sort of protective covering against the sun. With reference to the proposed amphitheatre, Mr. Koussevitzky added: "Also, we will have our own stage masters, composers, and conductors. They will find a way to create a tragedy of our times—not less tragic than the tragedies of ancient Greece."

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Variety Of Dance Programs Closes Jacob's Pillow Season

Lee, Mass.

THE last four weekends of the dance festival at Jacob's Pillow brought a wide variety of ethnic and modern dance, ballet, satire, and nonsense.

Substantial portions of three programs were happily entrusted to La Meri, in solo and with Peter Di Falco as her partner. Most striking and communicative were her gesture dances, for which she made the innovation of the summer by explaining each one beforehand. She could not have projected specific works and thoughts more completely, and each dance was impregnated with vitality and subtlety.

Assisted by Mr. Di Falco, La Meri activated a beautiful tableau to the Young Prince and Princess theme from Rimsky-Korsakoff's Scheherazade, done with elegant and informative Hindu gestures.

Lillian Moore abandoned the serious aspects of the dance in a humor-filled series of sketches. Amazon 1880 made a hilarious thing of the chorus dancer whose rehearsals were tough, tedious, and taxing. Stage-fright dealt with the amateur ballerina's last-minute laments.

Recently returned from a dance-safari in Africa, Pearl Primus offered three Excerpts from an African Journey. Dance of the Fanti Fisherman was graphic projection not only of the mood evoked by the sea but of its actions as well. Benis Women's War Dance, unloosed with virile and powerful movement, was startling and intense. A dance of welcome, Fanga, was an irresistible plea to accept the joys of the land.

In Lament For Ignacio Sanchez Mejias, presented by José Limón and his company, Letitia Ide, a strikingly beautiful and dramatic dancer, created a convincing figure of Destiny. The Woman, whose love for the bull-fighter gives him immortality in death, was forcefully portrayed by Ellen Love. Mr. Limón's dancing was stirring in its control, elasticity, and persuasiveness. Simon Sadoff played the derivative musical score by Norman Lloyd with exceptional competence.

Ballet programs were given by the Herbert Ross and John Ward group. Their premiere was a potentially interesting but immaturely dull series of oriental activities called The Rose House. The Japanese costumes were attractive, and Ravel's Introduction and Allegro, for harp, strings, flute, and clarinet, made luxurious sounds. But the fantasy was involved with too much machinery. Mr. Ross, Alice Temkin, Iona Murai, Iona McKensie, and Joseph Stember did their best to create fragile illusions of the lovers who meet in a rose arbor and are so overcome by the scent of the flowers that they lose sight of each other. The same group presented Mr. Ross's Caprichos, which is in the repertoire of Ballet Theatre.

One of the summer's low points was the Boccino revision of the opera Carmen. Apparently Bizet and Mérimée were amiss in starring the cigarette-girl flirt. Edna Josephs has endeavored to reform the music with a remotely derivative piano score so that Tony Boccino may rescue Micaëla (the work's title) from her secondary role and reprimand Carmen for her promiscuity. The choreography (if such it may be called) darts hither and yon without much purpose other than to re-arrange the plot in terms of female hair-pulling, flower-throwing, osculation of the neck, and a general air of pseudo-sophistication.

What amusement Micaëla succeeded in offering came from the personal antics of the dancers. Aida Alvarez did her best to be a flashy Carmen.

Jeanne Parsons was as demure as you please as the rehabilitated Micaëla. Mr. Boccino was a pallid and unconvincing Don José. Allen Knowles succeeded in making known his attractive personality and talents, although he might as well have been Fenton in The Merry Wives of Windsor as Escamillo.

Myra Kinch revealed remarkable versatility. The Grape Gatherers caused more amusement than was probably intended. With a Grecian column as the focus of strange choreographic doings, Miss Kinch ended by plucking imaginary grapes from the bas relief of the column—even one from the top, which she reached by lowering the column. Sarabande for the Erudite was frank satire.

The lightest imaginable moments were provided by the irrepressible and irresistible Iva Kittell. In Coloratura, all the machinations of the concert-stage twitterer are burlesqued in dance movement. There is even a cadenza that exhausts heavy resources of wind, breath, and fortitude. Bacchanale, which makes fun of the ballet in Saint-Saëns' Samson et Dalila, involved a Grecian urn and palm branches.

Mia Slavenska contributed her familiar and beautiful Salome. The members of her Ballet Variante, who appeared in Franck's Variations Symphoniques, were apparently undeveloped in ensemble technique or insufficiently rehearsed.

Ted Shawn, who had previously appeared with Josefina Garcia in La Bamba, was injured in a fall while rehearsing Prometheus Bound. In spite of this, he gave remarkably agile performances in items from his familiar repertoire.

—RAYMOND MORIN

Chopin Scholarship Awarded to Roy Eaton

Roy Eaton, twenty-year-old New York pianist, won the \$1,000 Chopin scholarship set up by the Kosciuszko Foundation last fall in honor of the centenary of the Polish composer's death.

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RECORDS

Dial Issues New Series Of Important Modern Works

Despite its growing audience and extensive influence upon contemporary composition, the music of the leading twelve-tone composers has been sparsely represented in the record catalogues until now. RCA Victor has never ventured to record any work in this idiom. Columbia offers two — excerpts from Alban Berg's *Wozzeck*, sung by Gertrude Ribla with Eugene Ormandy and the Philadelphia Orchestra; and the same composer's *Violin Concerto*, played by Louis Krasner with Artur Rodzinski and the Cleveland Orchestra. Arnold Schönberg's *Pierrot Lunaire*, also a Columbia issue, may be regarded as a border-line case, although it is not composed in the twelve-tone method. A handful of twelve-tone recordings have also been issued by small companies. Wozzeck fragments are also available on Artist records, by Charlotte Boerner and an orchestra conducted by Werner Janssen; Vox has reissued the old but expert recording of Berg's *Lyric Suite*, by the Galimir Quartet. Of Anton von Webern, the most forward-looking of Schönberg's two chief pupils, the only extant American recording until now has been the *Paradox* release of the *Three Little*

Pieces for Cello and Piano, played by Seymour Barab and William Masselos. Webern's String Trio is available on English Decca. Esoteric offers a splendid performance of Schönberg's *Serenade*, Op. 24, under the direction of Dimitri Mitropoulos.

A new company, Dial Records, has begun to take impressive steps to remedy this shortage of twelve-tone materials. Two works by Schönberg (only one a twelve-tone piece), two by Berg, and three by Webern have already made their appearance, and more are scheduled to follow in the near future. As an indication that its interest in advanced music amounts to more than a preoccupation with the twelve-tone field, Dial has also brought forward an LP record containing four works by the iconoclastic Armenian-American composer Alan Hovhanness, and another containing a two-piano work by Olivier Messiaen.

Some of the Dial pressings were made in the United States, and some in France. Technically the American recordings are far superior, especially those by the Pro Arte Quartet of the University of Wisconsin, whose performances of Schönberg's *Third Quartet*, Berg's *Lyric Suite*, and Webern's *Five Pieces for String Quartet* and *Six Bagatelles for String Quartet* are superlative in both artistry and engineering skill. The Parisian recordings of Schönberg's early *Kammermusik* No. 1 and



B. F. Dolbin
Anton von Webern

Berg's *Chamber Concerto* are highly competent performances, but the studio in which they were made seems to have been acoustically dead, and the instrumental tone is unresonant. The Hovhanness and Messiaen recordings are technically quite satisfactory.

The following records are already issued by Dial, in LP form:

BERG: *Chamber Concerto*, for violin, piano, and thirteen wind instruments. Roland Charny, violinist; Jacques Monod, pianist; Paris Chamber Orchestra, René Leibowitz conducting.

BERG: *Lyric Suite*. Pro Arte Quartet of the University of Wisconsin.

HOVHANNES: *Piano Concerto*, Lousadzak (The Coming of Light). Maro Ajemian, pianist, and orchestra conducted by Alan Hovhanness. *Tzaikerk* (Evening Song), for flute, violin, timpani, and strings. Anahid Ajemian, violinist; Phillip Kaplan, flutist; Saul Goodman, timpanist; orchestra conducted by Alan Hovhanness. *Achtamar*, for piano. Maro Ajemian, pianist. *Shatakhi*, for piano and violin. Maro Ajemian, pianist; Anahid Ajemian, violinist.

MESSIAEN: *Visions de l'Amen*. Yvonne Loriod and Olivier Messiaen, pianists.

SCHÖNBERG: *Kammersymphonie*, Opus 9. Pasdeloup Orchestra, Pierre Dervaux conducting.

SCHÖNBERG: *String Quartet No. 3*. Pro Arte Quartet of the University of Wisconsin.

WEBER: *Symphony*, Opus 21. Members of the Orchestre National, René Leibowitz conducting. *Five Movements for String Quartet*, Op. 5; *Six Bagatelles for String Quartet*, Op. 9. Pro Arte Quartet of the University of Wisconsin.

—C. S.

Music By Italian Masters

Inspired partly by the recent Vivaldi revival in Italy, several important recordings of works by seventeenth- and eighteenth-century Italian composers have appeared almost simultaneously. Cetra-Soria, whose records are made exclusively at the 33 1/3-rpm speed has paid extensive tribute to Vivaldi, releasing three concertos of different sorts as well as two shorter works. The best performed are the E major Concerto for violin and strings, nicknamed *Il Riposo*, played with clarity and verve by Armando Gramigna, violinist, and the Orchestra of the Collegium Musicum Italicum of Rome, conducted by its founder, Renato Fasano; and the

magnificent *Overture to the opera L'Olimpiade*, played by the Orchestra of Radio Italiana, under Mario Rossi. These are included on one side of a single disc, provided with an album and explanatory notes. Another single Cetra-Soria long-playing record, similarly boxed and provided with historical data, contains a B minor Piano Concerto arranged by Tamburini from Bach's transcription for harpsichord, played over-dramatically by Mario Salerno with a heavy-handed accompaniment by too large an orchestra of Radio Italiana players, conducted by Armando La Rosa Parodi. On the same record Mr. Parodi also conducts, rather noisily and with a good deal of license, the D minor Concerto Grosso, Op. 3, No. 11, from *L'Estro Armonico*. This work is available with more discreet resources in a version directed by Alexander Schneider (Mercury) and in a big treatment for full orchestra by Serge Koussevitzky and the Boston Symphony (RCA Victor). The Cetra-Soria disc also includes a large movement from "a concerto for violin," unspecified, given an inflated reading by Mario Figuera and the Radio Italiana orchestra. It is interesting to discover from these two Cetra-Soria releases that even in

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RECORDS

Italy there is no binding standard of taste or style in the performance of Vivaldi's music. The late-romantic manner of forcing Vivaldi's music into symphonic proportions is also perpetuated on a Tempo record in Bernardo Molinari's transcription of the A major Concerto, conducted by Willy Ferrero. It constitutes, along with Ugo Tansini's interpretation of Corelli's *Sarabanda*, *Giga*, and *Badinerie*, the reverse side of the record containing Louis Kaufman's excellent performance of Bach's E major Violin Concerto.

The best of the Cetra-Soria Vivaldi recordings—the E major Violin Concerto and the Overture to *L'Olimpiade*—share a disc with Boccherini's C major Quintet, a work of breadth and sonorous power, arranged for string orchestra by Lauterbach, and conducted by Carlo Zecchi; and a similar transcription of the *Pastorale*, from Boccherini's D major Quintet, Op. 37, conducted by Mario Figuera.

Further light is shed on Boccherini's gifts as a chamber-music composer by a Concert Hall Society recording of two string quartets—in D minor, Op. 10, No. 2; and in G minor, Op. 33, No. 5—played with exuberance and sensitivity by the Guilet String Quartet. These works indicate that Boccherini has been allowed to remain obscure too long. Perhaps these quartets do not equal those of Haydn and Mozart, but they are strong works, written with the utmost understanding of the string-quartet medium.

Angelo Corelli, Vivaldi's predecessor from whom many of the traditions of concerted string writing stem, is admirably represented by a splendidly played and engineered Concert Hall long-playing record containing three works of representative lucidity and melodic charm—the *Concerti Grossi* in F major, Op. 6, No. 2, and in C minor, Op. 6, No. 3, performed by the Concert Hall Symphony, conducted by Henry Swoboda; and the *Sonata da Camera* in G major, Op. 1, No. 9, expertly presented by Peter Rybar and Anton Fietz, violins, Antonio Tusa, viola da gamba, and Hans Andrae, harpsichord. Cetra-Soria adds to the Corelli list the D major Concerto Grosso, Op. 6, No. 1, excellently conducted by Carlo Zecchi, and played by the Orchestra of Radio Italiana. The single long-playing record, boxed and provided with notes, also contains the

delightful and lively Concerto Grosso, Op. 3, No. 2, by Corelli's contemporary Francesco Geminiani, likewise performed by the radio orchestra and Mr. Zecchi.

Arthur Whittemore and Jack Lowe contribute to the Italian catalogue with a suave performance of a little Sonata in D minor by Bernardo Pasquini. The other side of the RCA Victor 45-rpm seven-inch disc contains three Brahms waltzes from Op. 39.

—C. S.

Sessions Symphony Issued Through Naumburg Foundation

When Roger Sessions' Symphony No. 2 was chosen as the 1950 prize-winning American work by the New York Music Critics' Circle, Columbia was ready, soon afterward, to release a recording of the symphony made by Dimitri Mitropoulos and the New York Philharmonic-Symphony, who gave the world premiere in Carnegie Hall last winter. Sessions had already received the Walter W. Naumburg Foundation American Composition Award, which guaranteed him publication of the score and a recording of it, and Columbia made its masters at the time of Mr. Mitropoulos' performance. As those who heard the work last season will recall, Mr. Mitropoulos expended infinite pains upon its preparation, and gave the kind of superlative performance a composer hopes for but too seldom receives. An intense and serious work, the symphony merits the recognition it deserves, and the present release is one of Columbia's best deeds in behalf of contemporary American music.

—C. S.

Symphonies

BEETHOVEN: Symphony No. 7, A major. Boston Symphony, Charles Munch, conductor. (RCA Victor). The first recording of the Boston Symphony under its new conductor is a vigorous version of Beethoven's Seventh Symphony, traditional in cast and smooth in sound except when Mr. Munch drives the orchestra into tonal coarseness in fortissimo passages.

—C. S.

SIBELIUS: Symphony No. 2, D major, Royal Philharmonic, Sir Thomas Beecham, conductor. (RCA Victor). An expert realization of Sibelius' intense and many-colored score. Sir Thomas takes fewer liberties than Serge Koussevitzky does in the earlier RCA Victor recording of the work, but his faithfulness brings no particular

reward, since Mr. Koussevitzky makes the music sound broader and more noble.

—C. S.

TCHAIKOVSKY: Symphony No. 6, B Minor (*Pathétique*). Amsterdam Concertgebouw Orchestra, Willem Mengelberg, conductor. (Capitol-Telefunken). Slower in tempo but more spacious and dignified in conception than most performances nowadays. In this reissue the orchestra sounds brighter and more lifelike than in most Capitol revivals of the historic Mengelberg interpretations.

—C. S.

Sonatas

BEETHOVEN: Sonata No. 4, in C, Op. 102, No. 1. Artur Schnabel, pianist, and Pierre Fournier, cellist. A devoted and deeply-felt performance by artists who seem ideally suited to the music.

—J. H., Jr.

BEETHOVEN: Sonata No. 18, in E flat, Op. 31, No. 3. Artur Schnabel, pianist. (RCA Victor). An expert and spontaneously musical performance of one of the most beautiful of Beethoven's piano sonatas. On the odd side is Mr. Rubinstein's equally masterly performance of Schubert's *Impromptu* in G, from Op. 142.

—J. H., Jr.

HINDEMITH: Sonata in D, Op. 11, No. 2. POULENC: Sonata (*To the Memory of Garcia Lorca*). Louis Kaufman, violinist; Artur Balsam, pianist. (Capitol). A thorough musician and a fine violinist, Mr. Kaufman is quite as much at home in these sonatas by contemporary composers as in his excellent recording of Bach's E major Violin Concerto. Mr. Balsam, as always, is a tower of strength in the piano parts; and both artists move with ease from the alternate romanticism and linear radicalism of the early Hindemith work to the vivacity and tender lyricism of Poulenc's beautiful memorial tribute to the Spanish poet Lorca. For this recording, Poulenc made certain revisions in his sonata in the summer of 1949.

—C. S.

Vocal Music

LOVE SONGS FROM FOREIGN LANDS. Nelson Eddy, baritone; Theodore Paxson, pianist. Mr. Eddy proves his ability to sing in the semblance of eight languages. The record contains Beethoven's *Der Kuss* (in German); Lecuona's *Per eso te quiero* (in Spanish); Massenet's *Si tu veux, mignonne* (in French); Levine's *Niet, niet, ya nie khotchu* (in Russian); Tosti's *Ricordati di me* (in Italian); Niewiadomski's *Matus Moya Matus* (in Polish); Berger's *Dansando o samba* (in Portuguese); and Kodály's *Nit Kene Elvenni?* (in Hungarian).

—C. S.

SCHUMANN: *Dichterliebe*. Mack Harrell, baritone; George Reeves, pianist. (RCA Victor). One of the finest lieder singers in America, Mack Harrell sings the sixteen songs of the *Dichterliebe* cycle with musical imagination and poetic insight, and George Reeves brings complete understanding to the rich piano parts. Among the *Dichterliebe* are some of Schumann's best-known songs, such as *Im wunderschönen Monat Mai*, *Aus meinen Tränen spriessen*, and *Ich grolle nicht*; they derive added impact from their association with the rest of the cycle. The re-

cording is natural and immediate in sound, and Mr. Harrell's voice—except for an occasional constricted high tone—is in admirable shape.

—C. S.

STRAUSS: Presentation of the Silver Rose, and Finale, from Act II of *Der Rosenkavalier*. Elisabeth Schwarzkopf and Irmgard Seefried, sopranos; Dagmar Hermann, contralto; Ludwig Weber, bass; Vienna Philharmonic, Otto Ackerman conducting. (Columbia). Despite the great popularity of *Der Rosenkavalier* nowadays, not many good recordings from it are available. This ten-inch long-playing disc represents the music well, though it is unfortunate that the Presentation Scene could not have been preceded by the relatively brief passage picturing the preparatory excitement of Marianne, Faninal, and Sophie. Miss Schwarzkopf sings Sophie's soaring music exquisitely, and Miss Seefried gives warmth and character to Octavian's part. In the Finale, Miss Hermann is a knowing and amusing Annina, and Mr. Weber an unctuous and rich-voiced Baron Ochs. Under Mr. Ackerman's direction, the Vienna Philharmonic gives a definitive performance of the orchestral score.

—C. S.

WEILL: *Down in the Valley*. Marion Bell, soprano; William McGrew, baritone; Kenneth Smith, bass-baritone; Ray Jacquemot, bass-baritone; Richard Barrows, speaker; RCA Victor Orchestra and Chorus, Peter Herman Adler, conductor. (RCA Victor). The Kurt Weill and Arnold Sundgaard American folk opera, *Down in the Valley*, does not stand up well under repeated hearings, for its Hollywood devices tend to bury its slender thematic content. This recording, however, is splendidly engineered, with a high degree of verisimilitude, and the performances of Marion Bell and William McGrew are appealing.

—C. S.

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BOOKS

Adam Carse Discusses Nineteenth-Century Orchestra

THE ORCHESTRA FROM BEETHOVEN TO BERLIOZ. By Adam Carse. New York: Broude Brothers. 1949.

One of the world's most erudite students of orchestral instruments and the art of instrumentation, Adam Carse has now provided a continuation of his earlier volume, *The Orchestra in the Eighteenth Century*. The present book, written in the affable and readable style which is one of Mr. Carse's greatest assets, details the constitution and size of the orchestras that developed in the first half of the nineteenth century; surveys the chief orchestras in France, Germany, England, and other countries with a thoroughness that even includes the names of many individual players and pertinent data about their careers; details the stages by which the baton-conductor replaced the keyboard-conductor and the violinist-leader in the various countries; describes the techniques and personalities of such conductors as Spohr, Weber, Mendelssohn, Beethoven, Nicolai, Habeneck, Berlioz, Musard, Jullien, Costa, and a host of lesser celebrities; and covers such additional subjects as the physical improvements in wind and brass instruments, the diffusion of printed or-

chestral scores and parts, and divers facts about rehearsal schedules and methods, variations in pitch, and seating arrangements of the players. In short, almost any information one might wish about the orchestra, its players, its makeup, and its usages in the years between 1800 and 1850 is likely to appear somewhere in this encyclopedic yet engrossingly interesting book.

—C. S.

A Cogent Study Of Bach Scholarship

TWO CENTURIES OF BACH: An Account of Changing Taste. By Friedrich Blume. Translated by Stanley Godman. New York: Oxford University Press. 1950.

Although this study is only 85 pages long, it is a work of monumental importance in establishing a reasonable context for the modern evaluation of Bach and his music. With the kind of scholarship that sees large issues in the round without failing to account for the contributing details, and with a felicitous literary style that is preserved—possibly enhanced—in the fluent translation of Stanley Godman, Professor Blume (of the University of Kiel, Germany) recounts the changing fortunes of Bach's music from the last years of his life up to the present time. He was, of course, neglected in his own time, and undervalued even by his own sons. But a "rivulet" of his influence trickled through Mozart and

Haydn, and Forkel's first historical study of Bach, published in 1802, brought the composer to notice as "a national hero of the world of music." Forkel's interest was seconded by that of the theologian Rochlitz and the musician Zelter, a friend and correspondent of Goethe. Zelter's famous pupil Mendelssohn revived the Passion According to St. Matthew for the first time in 1829. Mendelssohn's enthusiasm was not, however, wholly contagious, and it was not until Schumann and a group of colleagues founded the Bach Gesellschaft in 1850, for the publication of the master's complete works, that the whole corpus of his music began to be public property. The work of the Bach Gesellschaft was seconded by the musicological studies of C. H. Bitter in 1850, an effort that was largely unappreciated, and Philipp Spitta's "over-poetic misinterpretation of Bach's character," published in 1873. In the vein of Spitta's attempt to picture Bach as a typically romantic individualist at odds with the society in which he lived, the musicians and authors of the late Romantic era took over, to complete a picture of distortion, and the Neue Bach Gesellschaft, founded in 1900, promulgated distorted editions of his works, "à la Mahler." Albert Schweitzer's celebrated book, published in 1905, was an important contribution to the reassessment of Bach's true personal and artistic character, although in Professor Blume's view "it is now as out of date as it is dangerous"; it "broke into the sultry atmosphere of the time like a cleansing thunder-storm." After the first World War, an anti-Romantic reaction led young musicians to play Bach "in a style of severe simplicity." The corrective process is not yet complete, however, for "we are still living on the inheritance of the Romantics." In the present generation, Professor Blume hopes, we shall find "the way made clear for a new conception of the whole subject."

—C. S.

THE LOST PORTRAIT OF J. S. BACH. By Karl Geiringer. New York: Oxford University Press. 1950.

In connection with his work on a book dealing with the Bach family, Karl Geiringer has traced down a hitherto mysterious pastel likeness of J. S. Bach, which Carl Philipp Emanuel Bach mentioned in letters twice during his lifetime, but which was missing from the younger Bach's effects at the time of his death. A handsome reproduction of the pastel, with eight pages of explanatory text, bound in paper, has been issued in token of the Bach bicentennial.

—C. S.

Book by Max Kenyon on Harpsichord Literature

HARPSICHORD MUSIC. By Max Kenyon. London: Cassell and Company; New York: The British Book Centre, Inc. 1949.

Intended as a self-contained compendium of historical and practical information about the harpsichord and its companion keyboard instruments—the virginals, the spinet, and the clavichord—this brightly written book is aimed at the sort of musical amateur who takes pleasure, in Great Britain, in listening to the Third Programme of the BBC. The six generous chapters deal with the instruments as they were used, in various ways and at various times, in England, France, and Germany. Each chapter treats the rise of the particular instrument in question and its "place in society," its chief composers, and some of the important works composed for it. The information supplied by Mr. Kenyon seems in general to be reliable, though occasionally he is given to fantasy, as when he seeks to specify, without presenting adequate evidence, which of Bach's preludes and fugues in the Well-Tempered Clavier were conceived for harpsichord and which for

clavichord. The book is useful, however, as a source of education for those who do not wish to engage in more exacting scholarship than Mr. Kenyon imposes upon his readers.

—C. S.

THE GRAMMAR OF CONDUCTING. By Max Rudolf. New York: G. Schirmer. 1950.

Max Rudolf, of the Metropolitan Opera musical staff, has accomplished an all but impossible feat. He has reduced the technique of conducting to definitions, descriptions, charts, and practice exercises, supplying apposite musical examples to illustrate his points. Starting from the "non-expressive pattern" of a four-beat measure, Mr. Rudolf guides the student of conducting through a clearly organized regimen, in which he learns how to indicate all kinds of rhythmic patterns, expression, dynamics, articulation, and interpretative intentions by means of stick and facial technique. This is a wonderfully sound book.

—C. S.

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BOOKS

Three New Guides To Recorded Music

RECORDS: 1950 EDITION. By David Hall. New York: Alfred A. Knopf. 1950.

Limiting its field to records issued since Dec. 31, 1947, this fat volume undertakes to provide comprehensive critical listings of all domestic records at all playing speeds—33 1/3, 45, and 78—released since the introduction of the long-playing record. It also includes a large number of foreign releases, but does not pretend to be complete in this area. Apart from the reliable data provided in the listings of individual recordings, the most valuable material in the book is contained in the first 71 pages, in which Mr. Hall gives facts, figures, and scientific judgments about the various types of recordings now on the market, traces the history of the revolution of the revolutions and specifies the present policies of each American recording company, gives hints on the playing and care of records, and surveys the notable record releases, domestic and foreign, in the

last two and a half years. The critical remarks Mr. Hall promulgates in connection with the complete listings are admirable when they deal with technical matters of engineering; but I confess I was often unsettled by his musical taste. The book would have profited from a more careful proofreading eye: Victoria de los Angeles is called Vivien; Pierre Fournier, Jean; Ria Ginster, Rina; Alan Hovhaness, Hohvanness; the Brahms Requiem is allotted three soloists instead of two; and there are many other errors. But it is a valuable, and certainly in the main an accurate book, containing much material unduplicated elsewhere.

SELECTIVE RECORD GUIDE. By Moses Smith. New York: Macmillan. 1950.

Mr. Smith, onetime music critic of the Boston Transcript and, for a brief period, director of Columbia Masterworks recordings, has sought to aid the record enthusiast by preparing three lists, of expanding size and complexity, accompanied by informal descriptive notes. The first list is intended to provide, at a cost of not more than \$100, a basic library of records. The second "ranges more widely and intensively among composers, styles, nationalities and periods, and musical forms. The third is arranged by classifications of music rather than by composers. Records available on 33 and 45 rpm discs are indicated by asterisks, though inevitably the catalog of these recordings has increased greatly since Mr. Smith compiled his book.

THE NEW GUIDE TO RECORDED MUSIC, International Edition. By Irving Kolodin. New York: Doubleday. 1950.

This third edition of Mr. Kolodin's book has no peer. In his week-to-week function as editor of the *Saturday Review of Literature's* supplement, *Recordings*, Mr. Kolodin has made himself perhaps the best informed record critic in the country; and to his reviews he brings the professional authority and fluent style that formerly marked his columns in the lamented *Sun*. Since this new edition includes foreign as well as domestic releases, it is the most complete record catalogue available, and Mr. Kolodin's assessments of the recordings from both technical and musical viewpoints will not let the purchaser go far wrong. This is the one indispensable volume for the record collector.

—C. S.

An Invaluable Record Of Musical Periodicals

THE MUSIC INDEX, 1949 Annual Cumulation. Detroit: Information Service, Inc. 1950.

Under the capable editorship of Florence Kretzschmar, *The Music Index* began its career in January, 1949. It is a monthly listing, by names and topics, of articles and news materials appearing in 41 American publications, modelled in style after the *Reader's Guide to Periodical Literature*. A labor of love, the publication is immensely valuable, even though, as a check of *MUSICAL AMERICA* materials shows, the listings are not entirely exhaustive or satisfactorily cross-referenced. As time passes, the enterprise will no doubt become skilled in the choice of topic headings and more infallible about finding the substance of the articles it lists. In the meantime it is a unique and praiseworthy undertaking, deserving of the wholehearted support of libraries and musicians.

—C. S.

Alan Lomax Writes Jelly Roll Biography

MISTER JELLY ROLL. By Alan Lomax. New York: Duell, Sloan and Pearce. 1950.

In 1938, Alan Lomax invited Jelly Roll Morton, pianist and one of the leading figures in the development of

jazz, to make a few recordings at the Library of Congress in Washington. By the end of the sessions, Jelly Roll had recorded most of his life story, accompanied and illustrated by his piano playing. (These records, amounting to twelve volumes, can be bought for \$125.) Mr. Lomax has now transcribed and admirably edited Jelly Roll's autobiography, and has supplemented it with interviews with his relatives, friends, and associates.

A Creole, born and raised in New Orleans, Jelly Roll was involved in the early development of jazz as a pianist in the sporting houses of Storyville. A gifted performer and creator in his medium, he had more formal training than most early jazz musicians, and was able to set down his compositions in standard notation and eventually to make ten- and eleven-piece orchestrations. Temperamentally difficult, he had a large share of the instability of a jazz musician's life, described in his pungent and flavorsome style. The result is a colorful illumination of an important facet of American music.

Several excellent pen-and-ink drawings by David Stone Martin decorate the text, and there are elaborate ap-

pendices, which list Jelly Roll's compositions and recordings and reproduce some of his characteristic works as well as snatches of New Orleans folk tunes.

—R. E.

Widow of MacDowell Writes about Composer

RANDOM NOTES ON EDWARD MACDOWELL AND HIS MUSIC. By Marian MacDowell. Boston: Arthur P. Schmidt. 1950.

For years Mrs. Edward MacDowell's friends have sought to persuade her to write a biography of her husband. She has steadfastly refused, partly because her activities in behalf of the MacDowell Colony at Peterborough, N. H., still keep her busy at the age of 92, and partly because of what she terms "the lack of any gift as a writer." In a little pamphlet, 36 pages long, Mrs. MacDowell has made amends by jotting down her memories and associations in connection with a number of MacDowell's piano pieces. Admirers of MacDowell's music will be interested in discovering the circumstances or incidents that led to the composition of some of the best-known works.

—C. S.

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Quartet Series Given at Museum In San Francisco

SAN FRANCISCO.—The annual summer season of chamber music, sponsored jointly by Mills College and the San Francisco Museum of Art, was given in the museum by the Budapest String Quartet on six consecutive Tuesdays, terminating Aug. 15. Although there were some departures from the almost impeccable technical standards that have distinguished the playing of the Budapest ensemble in the past, the programs provided the musical high spots here during July and August. The members of the quartet are Josef Roisman, Jac Gorodetzky, Boris Kroyt, and Mischa Schneider. They had the assistance of Milton Katims, violist, and James Schwabacher, tenor.

Mr. Schwabacher appeared with the quartet in Rameau's *Le Berger Fiddle* and Vaughan Williams' *On Wenlock Edge*. Mr. Katims played in quintets by Mozart and Brahms, and that by Mozart, the one in G minor, K. 516, brought some of the finest Mozart playing that the Budapest quartet has ever demonstrated here.

The programs also included such works as Griffes' *Two Sketches Based on Indian Themes*, Stravinsky's *Concertino*, Villa-Lobos' *Quartet No. 2*, Hindemith's *Quartet in E flat* (1943), Schubert's *Quartet Movement in C minor*, and Milhaud's *Quartet No. 12*. Both guest artists added to the interest of the programs, and Mr. Katims' viola playing proved excellent.

The Barati Chamber Orchestra, conducted by George Barati (now director of the Honolulu Symphony), gave programs of exceptional interest and no little merit in the High School of Commerce auditorium on July 27 and Aug. 10. At the first concert, the program included Imbrie's *Slow Movement for String Orchestra*, a sonorous, melodious work; Mason's *Fanny Blair*; a Gagliarda by Schein and a Canzone by Maschera; Bartók's *Divertimento for String Orchestra*; and Mozart's *Divertimento in D major*, for strings and two horns, K. 334. Only the Bartók composition, which Mr. Barati had introduced last season, was not new to San Francisco. The second program offered Ives' *Tone Roads No. 1*; Tippet's *Concerto for Double String Orchestra*; Barati's *Chamber Concertino* (1950); Bach's *Cantata No. 56*, with Désiré Ligeti as bass soloist; and Beethoven's *Septet in E flat major*, Op. 20.

Patrice Munsel, the second opera singer to be seen this season in a production of the San Francisco and Los Angeles Light Opera Company, scored a definite success in the title role of *Rose Marie*, which opened at the Curran Theatre on July 3. The revival of the Rudolf Friml operetta was made especially for her. The composer wrote new numbers for it; Arthur Kay and Heinz Roemheld prepared modern orchestrations; and Edwin Lester gave it a sumptuous production.

For all its excellences, including a good cast, the production's major asset was Miss Munsel. The Metropolitan Opera soprano revealed a surprising combination of virtues for the light opera stage, not the least of which was the ability to act. She sang excellently, although the voice did not always sound as beautiful as it could, and she was able to deliver a song in an effective style appropriate to operettas.

José Ruben staged the work well, and the fine cast included Walter Cassel, Jack Goode, and Clarissa and Ollie Franks. The dances, choreographed by Aida Broadbent and Edward Ward, and the singing of the chorus were better than average. Robert Zelier was the conductor.

—MARJORY M. FISHER



DALLAS SYMPHONY PLANS GOLDEN JUBILEE TOUR

Giovanni Cardelli, manager, and Walter Hendl, conductor, point out the schedule for Mrs. J. F. Stuart-Arthur and Ernest Alexander, of the board of directors

DALLAS.—As part of its fiftieth anniversary, which will be celebrated during the 1950-51 season, the Dallas Symphony will make a six-week Golden Jubilee Tour. Walter Hendl, in his second year as the orchestra's conductor, will lead it in 42 concerts in cities representing fourteen states. Soloists who will appear in some of these programs are Sascha Gorodnitzki and William Kapell, pianists, and Mischa Elman, violinist. Mr. Hendl will also appear as piano soloist, conducting from the keyboard. The musicians will travel in three buses, preceded by a van bearing the instruments and scores. The tour was sold out as early as last March. It was booked independently, although valuable co-operation was provided by Community Concert Service.

The orchestra will play more than eighty concerts next season, including those on tour, two subscription series of nine concerts each, a sub-

scription series of six concerts in Fort Worth, children's concerts, and special events. Soloists announced for the Dallas concerts include William Kapell, Sascha Gorodnitzki, Rudolf Firkusny, and James Mathis, pianists; Erica Morini, Mischa Elman, Nathan Milstein, and Gerald and Wilfred Beal, violinists; and Jennie Tourel, mezzo-soprano. Guest conductors will include Leopold Stokowski, Antal Dorati, and Eleazar de Carvalho. Verdi's *Requiem* will be performed in commemoration of the fiftieth anniversary of the composer's death; two of the soloists will be Elena Nikolaidi, contralto, and Oscar Natzka, bass.

Lanham Deal, former business manager of the Dallas Symphony, has been elected president of the Civic Music Association. Eli Sanger, the association's former president, is now chairman of the board.

—MABEL CRANFILL

Venice Festival Reaches Twelfth Year

VENICE.—The twelfth International Music and Ballet Festival of Venice will open on Sept. 4 with a program in which Ernst Krenek, Ildebrando Pizzetti, and Paul Hindemith will conduct new orchestral works they have composed. Music by other contemporary composers, including G. F. Malipiero, Darius Milhaud, Domingo Santa Cruz, and Mario Labroca, will be played at subsequent symphony concerts. Vittorio Gui, Paul Kleck, and Hermann Scherchen are among the conductors who will appear, and the list of soloists includes Claudio Arrau, Gold and Fisdale, William Primrose, Boris Christoff, and many others. Herbert von Karajan will present Beethoven's *Missa Solemnis* and Verdi's *Requiem* (the latter in the inspiring setting of the Church of San Giovanni e Paolo) with the Vienna Symphony and the chorus of the Vienna Gesellschaft der Musikfreunde. Dance programs will be offered by Ballet Theatre, the Marquis de Cuevas' *Grands Ballets de Monte Carlo*, and Rosario and Antonio.

—CARLA CASTALDI

Renata Tebaldi Comes Under Columbia Management

Renata Tebaldi, dramatic soprano of La Scala in Milan, has been signed to a long-term contract by Columbia Artists Management. Miss Tebaldi, who recently sang in a performance of Verdi's *Manzoni Requiem* conducted by Arturo Toscanini, will make her American debut in the performance of Aida that is scheduled to open the San Francisco Opera season. She will also sing in *Otello* and *The Marriage of Figaro*.

Belgium Resort Holds Summer Festival

KNOCKE, BELGIUM.—The annual summer festival at this resort was held in the Casino from July 17 to Aug. 18. Concerts were given by four orchestras: the Orchestre National de Belgique, with Ataulfo Argenta and Rafael Kubelik as conductors and Alexander Uninsky, pianist, and Tyge Tygesen, tenor, as soloists; the Hague Residentie Orkest, with Willem van Otterloo and Pedro de Freitas-Branco as conductors and Ida Haendel, violinist, and Stefan Askenase, pianist, as soloists; the Orchestre Symphonique du Conservatoire de Charleroi, Sylvain Vuillemin, conductor; and the Orchestre du Casino de Knocke, with André Cluytens and Dean Dixon as conductors and Robert Casadesu and Vivian Rivkin, pianists, as soloists. Mr. Dixon and Miss Rivkin collaborated in an all Gershwin program. A concert of choral music was presented by the Cantores de Bruges, Aimé de Haene, director, and dance programs were offered by the Marquis de Cuevas' *Grands Ballets de Monte Carlo*, Teresa et Luisillo, and the Ballets José Greco.

Bach Collection Shown in California

BEVERLY HILLS, CALIF.—A traveling exhibition of Bach materials—first editions, facsimiles, and letters—has been shown during the summer in California at the University of Southern California, the Los Angeles Public Library, Ojai, the San Francisco Public Library, San Jose, and Monterey. The exhibition came from the collection of Ernest E. Gottlieb of this city, and is being shown through his courtesy.

Bach Festival At Carmel Offers Enlarged Schedule

CARMEL, CALIF.—Probably because this year is the two hundredth anniversary of Bach's death, the thirteenth annual Carmel Bach Festival, held July 16 to 23, was more comprehensive than usual. Fifteen events were scheduled during the eight-day session. With few exceptions, all the music played was by the composer honored.

Besides the nightly programs in Sunset Auditorium, lectures by Alfred Frankenstein and piano recitals by Maxim Schapiro were given in the forenoons in the Carmel Woman's Club hall, and organ recitals by Ludwig Altman were given in the afternoons in All Saints' Church. The organ recitals had to be repeated to accommodate the crowds.

This season's outstanding performance was the premiere of Bach's *Art of Fugue*, in an orchestration by Gastone Usigli, the festival's conductor. It was composed for this festival during the past year, and uses woodwinds, strings, and pianos. Halfway through the twentieth fugue, where death interrupted the composer's work, the conductor had the orchestra pause, and then led an invisible choir in *Vor deinen Thron tret' ich allhier*, which Bach dictated from his deathbed.

Other major presentations were the B minor Mass and St. John Passion. The latter was given for the first time on the West Coast outside the big cities.

Maxim Schapiro played the 48 preludes and fugues of the *Well-Tempered Clavier*, squeezing them into three recitals. Alfred Frankenstein lectured alternate forenoons on the *Well-Tempered Clavier*, the *Art of Fugue*, and the St. John Passion. Besides performing many works by Bach, Ludwig Altman contrasted them with music by two of Bach's contemporaries, Telemann and Handel.

Randolph Hokanson, pianist, appeared in two evening programs, playing the *Concerto in D minor* and a group of solos. Mr. Schapiro was heard in a masterful performance of Beethoven's *First Piano Concerto*. Ralph Linsley and Charles Fulkerson, playing continuo and solo sections, completed the list of pianists.

Marian Davies, first cellist of the Kansas City Philharmonic, won enthusiastic applause for her presentation of Haydn's *D major Cello Concerto* and the *Third Suite for Cello Solo*. Stanley Plummer, violinist, played Bach's *Concerto in A minor*, and Ervin Mautner, violinist and assistant conductor, the *Concerto in E major*. Floyd Stancliff, first flutist of the Pasadena Symphony, proved another popular soloist.

Outstanding among the vocal soloists was Olive Mae Beach, 23-year-old soprano, who sang the cantata *Jauchzet Gott in allen Landen* and the soprano arias in the St. John Passion. Other vocal soloists included Phyllis Moffett, soprano; Dan Lenoir Hosack, mezzo-soprano; Katherine Hilgenberg, contralto; James Schwabacher and Russell Horton, tenors; Ralph Isbell, Don Hubler, and Noel Sullivan, basses. Soloists from the chorus included Elizabeth Land and Barbara Morein, sopranos; Norman Borley, tenor; and Fred Clark, bass.

Among the instrumental soloists were Elizabeth Bell, Douglas Craig, Willard Culley, Edith Eagan, Jean Fulkerson, Joan Goddard, Agatha Graziano, Harold Hanson, Patrice Kelly, Felix Kraus, Richard Lessing, Jean McGuire, Douglas Norris, Franklin Sabin, Henry Schweid, Samuel Singer, Warren Van Bronckhorst, Ralph Watilo, and Albert White.

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Three Mephistopheles': Ezio Pinza watches Jerome Hines flex a sword of Toledo steel presented to him by Andrés de Segura, who had used it in hundreds of Faust performances



James Campbell

Aaron Copland chats with Alice Howland, mezzo-soprano, after a concert in which she introduced a new song cycle of his



At a reception in Mexico City, Adriano Venzano presents Leonard Warren, Metropolitan Opera baritone, with the decoration of a Grande Ufficiale of the Academia Templaria



James Melton, leading singer of the Harvest of Stars radio program, takes time out from a rehearsal to discuss matters with Dorothy Warenskjold, soprano of the San Francisco Opera, who served as his summer replacement on the broadcast



Fritz Kern

Maria Jeritza, who returned to Vienna recently to sing several benefit opera performances, appears at a public gathering with Leopold Figl, chancellor of Austria; Irving Seery, her husband; and Karl Renner, president of Austria



While on tour in Norway as soloist with the Scandinavian Symphony, of Detroit, Solveig Lunde tries out the piano of Edvard Grieg at the home of the composer in Troidhaugen



Karin Branzell, mezzo-soprano of the Metropolitan Opera, and her cocker spaniel enjoy the Adirondack scenery



The members of the Kraeuter Trio, Karl and Phyllis Kraeuter and Shura Dvorine, visit the home of Abraham Lincoln at New Salem, Illinois, during a recent trip to the Midwest



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